THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

FOUNDED IN 1844

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JUNE 1951

Price 9*d.* ; *Postage* 2½*d.*
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Prince Consort Rd., South Kensington, London, S.W.7

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THE COLLEGE offers a complete Musical Education with Specialist Classes in every department. There is a large Concert Hall, with a Concert Organ, a fully-equipped Theatre, a comprehensive Lending Library, a suite of Practice Rooms and a modern Restaurant. Over One Hundred Scholarships and Exhibitions are offered for competition. There are two professional diplomas and one degree awarded by examination—A.R.C.M., G.R.S.M., and M.Mus.R.C.M. The A.R.C.M. and M.Mus. examinations are open to all candidates whether students of the College or not.

Prospectus and all particulars may be obtained on application to the Registrar at the College.

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SCHOLARSHIPS, which provide free musical training for two years or more at one of the Royal Schools of Music, are offered for competition amongst candidates gaining Distinction in the two highest Grades of the Practical examinations, who have also passed Theory Grade VI, VII or VIII.

ENTRY FORMS and syllabuses may be obtained on application, preferably by post card, from

THE SECRETARY,
14 Bedford Square, London, W.C.1.

Telephone: Museum 4478. Telegrams: Musexam Westcent London.

SURREY COLLEGE OF MUSIC

SCHOLARSHIPS

3 Open Foundation Scholarships in any Musical Subject.

SEDIVKA OPEN VIOLIN SCHOLARSHIP

Last day for entries 30th June, 1951. Auditions July.

Full particulars from The Secretary, Surrey College of Music, Ewell, Surrey. Tel. Ewell 6062.

COLLEGE OF ST. NICOLAS

Warden: G. H. KNIGHT, M.A., Mus.B., A.D.C.M.

SPECIAL COURSES 1951

Country Choirmasters, July 2nd-7th
Ordinands, July 9th-16th
Town Choirmasters, July 16th-23rd

Complete list on application to
THE SECRETARY, R.S.C.M.
ROPER HOUSE, ST. DUNSTAN'S STREET, CANTERBURY

A

ROYAL ACADEMY OF MUSIC

MARYLEBONE ROAD, LONDON, N.W.1

Instituted 1822. Incorporated by Royal Charter 1830

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PROSPECTUSES, SYLLABUSES and all information from

L. GURNEY PARROTT, Hon. F.R.A.M., *Secretary.*

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DIPLOMA EXAMINATIONS (Associateship and Fellowship), LONDON, JULY 1951, AND LONDON AND GLASGOW, JANUARY 1952. The Syllabus may be obtained on application to the College.

ORGAN PRACTICE. The charge for organ practice (*members only*) during June is 3*s.* per hour.

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President: H. LOWERY, M.Ed., D.Sc., Ph.D., F.T.C.L.

Saturday, 19th May, at 3.15 p.m.

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NOVELLO

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Prospectus and all further information from
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Telephones: Central 4459, 9977, 3464, 1956

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Examination Syllabus and Teaching Prospectus from

The Secretary

Great Marlborough Street, London, W.1

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PRESIDENT: EARL OF HAREWOOD

PRINCIPAL: R. J. FORBES, C.B.E., HON. R.A.M., F.R.C.M., F.R.M.C.M.
WARDEN: HAROLD DAWBER, F.R.M.C.M., F.R.C.O.
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The Secretary for Education, County Hall, Northallerton.

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Administrator: A. P. COX

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(by arrangement with the Arts Council of Great Britain)

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A SPECIAL CONCERT

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and the
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A SEA SYMPHONY
(Vaughan Williams)
ELSIE MORISON GORDON CLINTON

BELSHAZZAR'S FEAST
(Walton)
DENNIS NOBLE
At the Organ: ARNOLD GREIR
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June 16:
ARNOLD RICHARDSON
June 23:
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Viola and 'Cello Solo

Tuesday, 19th June
Mezzo-Soprano and Tenor Solo
Woodwind and Brass Solo
Senior Orchestra

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WIGMORE HALL

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Violin Solo and Junior Orchestra

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

JUNE 1951

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Music

'O Saving Victim.' Anthem by Alec Rowley.

The Festival

WHILE these notes are being written the Festival is a week old; and before they are read another three weeks will have been added. By that time we shall know how it is all going, which items have succeeded or failed, how the people have been taking it, and what quality and shape the whole will have assumed in the public and private mind after a month's day-to-day experience. It may have been noticed that these columns have refrained from offering advance opinions on the festival scheme and its likelihood of going wrong, or right. On the whole, it has seemed better to wait. For one thing, that three weeks' gap between writing and reading has always been a menace to prophetic utterance; changes in plan and circumstance were liable to put the writing rapidly out of date. In a larger sense, it is injudicious to decide on behalf of other people, or even for oneself, how so tremendous and elaborate a business is going to impress the mind during its course and after it is all over. Things felt in July may put to shame things said in March.

However, that thought has not greatly deterred the many whose occupation it is to make printed comment on public affairs. Generous tributes have appeared in plenty. But some have found it easier, and no doubt more self-flattering, to point out the mistakes committed and about to be committed by the people of lesser intelligence who were planning the show and getting it ready. As we survey the whole field of advance comment it is the fault-finding that attracts the keener attention, now that its targets are no longer safely hidden in the future. It may be worth while to make a small synopsis, no doubt an incomplete one, of the cavillings that have heralded the greatest and most daring spectacular enterprise that this country has gone in for since the days of the Prince Consort; or, as the King put it, this 'symbol of Britain's abiding courage and vitality'. The first few quotations touch on matters that lie outside our immediate concern with music; but they represent the basic attitude from which the more specific criticisms have sprung. We shall not resist the urge to throw in a few words, between brackets, by way of basic reply.

The first is a widespread motif that has been declaimed in many forms: 'who wants to be gay in times such as these?' (One is tempted to cite the homing crowds any evening at Waterloo and Charing Cross. But it would require a monthly report by Gallup poll to tell us how far the general population resents or welcomes the invitation to enjoy itself.) 'This is the wrong time to spend all that money.' (No layman can cast a balance. There are too many imponderables in the cash and credit accounts.) 'Why bring all those foreigners to London at a time when Londoners themselves are short of lodging and the whole kingdom short of food?' (The implication is that temporary summer boarders insert themselves at the head of the housing queue. It seems unlikely. The food grievance depends upon the arithmetical relation between the visitors and the forty million residents.) 'The traffic problem in London is bad enough at any time. In Festival time it will be worse than ever.' (It is.) 'The South Bank Exhibition will not be ready in time.' (It was, nearly.) As to the Battersea pleasure garden we say nothing; it is not yet open as we write. Coming now to the part that concerns music we shall discard brackets and be less short with our answers.

'The Royal Festival Hall will not be easy to get at.' Its doors are 280 yards from Waterloo tube and general stations, 440 from the embankment station at Charing Cross. Queen's Hall was over 360 yards from its nearest tube; the Albert Hall is over a thousand. Our mid-week experimental taxi from Trafalgar Square before an evening concert took us to the York Road entrance in a little over six minutes; we may take that to be a representative timing when the exhibition has gone.

'It is simply asking for trouble to build a concert hall close to a railway bridge.' This early reproach died down in the face of public assurance that the sponsors for the site had been aware that trains cause noise and vibration, and that these were to be eliminated by constructional science. Our own test, at three visits, seems to tally with that of other people: one goes to a concert, forgets about local disturbance, and remembers it only on emerging to see a train go silently past.

An old friend of this journal has found fault with the word 'festival' as a title for the musical events that are to take place in London during the Festival of Britain. 'For the life of me', he says, 'I can't see much difference between ninety-nine per cent of all this routine music-making and that of the ordinary concert season'. In the first place, nobody has called the musical events of May and June a musical festival. What we see on the cover of the official programme issued by the Arts Council is 'London Season of the Arts, 1951'. Music enters, lavishly, as one of the arts, not as a festival. As to the routine nature of the proceedings, let us do some counting, and look at a few names. The festival book announces over twenty concerts with choir and orchestra. One choir is from Wales, another from Huddersfield, another collected from Yorkshire; and the Morley College Choir, which is as little concerned with routine music-making as any musical body in the country, and whom we deliberately place first among the bodies to be named, emerges three times from its usual haunt to bask in Festival Hall acoustics and prestige. The Bach Choir will give three performances, each on its highest musical level. The Royal Choral Society will give Elgar's three oratorios. Apart from co-operating with choirs, the five principal London orchestras will give over thirty concerts, which does not usually occur in May and June. The Royal Philharmonic Society, which normally closes down in April, will be responsible for eight concerts. The Hallé, Liverpool, Scottish, Yorkshire, Birmingham and Bournemouth orchestras are to give two concerts each, all but one of the twelve in the Festival Hall. (It will be understood that, writing early in May, we have to speak of all these events as in the future.) Besides these functions at the two largest halls there are over fifty events in other places, mostly of a kind that would not be taking place but for the Festival of Britain. (In this enumeration we have not included recitals at Wigmore Hall and elsewhere of a kind that occur plentifully during any spring season.) Add to them about thirty organ recitals at St. Paul's Cathedral; Westminster Abbey; All Soul's, Langham Place (by the Organ Music Society); and weekly at St. Margaret's, Westminster, and St. Michael's, Cornhill. Add the 'festivals of music' (here the word may surely pass) at Westminster Abbey for a fortnight and Westminster Cathedral for a week. Add finally those special series that in themselves set a mark of festival quality upon London music in these busy days, and which we have designedly kept to the end of the list. These are: six recitals of English song at Wigmore Hall (sixteen singers, and 160 songs from Dowland to Warlock); eight concerts of Purcell's music (choral, orchestral, chamber ensemble, songs and duets); and a series of 'English composers, 1300 to 1750', for which an admirable fifty-page booklet has been issued by the Arts Council. We seem to have wandered far from the normal circle of things in this quick survey of items in the official book, and we wonder the more at our friend's description of these affairs as routine music-making, especially the words 'ninety-nine per cent'. He says further that 'for the most part it is just the same old works played by the same old orchestras under the same old conductors'. There is no space to consider this assessment in detail; but a glance through the programmes that involve an orchestra and a conductor reveals about seventy unfamiliar works, many of them important (Berlioz's 'Grande Messe des Morts' is an example), and in that number we have not included first performances. Further, the stigma of 'same old works' does not go very deep where the items include the St. Matthew Passion, the Mass in B minor, the Mass in D, Delius's 'Mass of Life', 'Solomon', 'Belshazzar's Feast', the whole of 'The Messiah', Vaughan Williams's symphonies from the third to the sixth, the Grosse Fuge and the Art of Fugue. Assemble all the items that are new or rare or of standing critical interest, and you get a programme fit to stock any festival, and none of it 'routine' to the point that one wearies of hearing it again. Perhaps it amounts to a third of the total. It is true, therefore, that most of the season's music is of the hackneyed order; one has to ask what the prospects of any multiple music-making would be if it did not consist in the main of the best music that has ever been composed. (There is a further aspect of this

question which we shall come to presently.) One has to consider, too, our musical visitors from abroad. They are a small proportion of the total audience; but the impression we make upon them is of an importance out of scale with their numbers. When the British Council invited thirty music critics from foreign countries to spend a week in London during the autumn of 1935 no special musical events were arranged for their benefit. They took a sample of what normally goes on in London, and were all the more impressed by the abundance and vitality of our musical life. It would be a good thing to make a similar impression upon our Festival of Britain guests; and, according to our cynical friend, that is precisely what we are doing with our 'same old works, orchestras and conductors'. Unfortunately the visitors are not likely to take his word for it and believe that London music is normally in its present state of vitality. It will be observed that while arguing the case we have managed to insert a rapid character-sketch of the music offered during the Season of the Arts; and that of course was our real intention.

Continuing the tale of detraction, we find it objected that the Festival Hall has no room for a very big choir; and the objectors seem to assume that the omission was a careless oversight on the part of the designers. Perhaps 'foresight' is the apter word. The choir of five hundred voices is becoming more and more of a rarity owing to the competition of other pastimes, and it seems probable that from a few years hence any seating-space designed for a singing multitude would become a permanent waste area and a persistent interference—here the layman can only guess—with the acoustical effect of smaller bodies. Moreover, it would be doubly unnecessary. Not only is the two-hundred-voiced choir becoming the limit of what we may expect of the vocal populace; musicians now tend to be more and more satisfied with the tone, flexibility and keener human utterance of the smaller and more teachable body. And this reduction of forces does not necessarily belong to the movement towards a period scale of performance. 'Belshazzar', whether Handel or Walton, will make its effect with two hundred voices provided they are situated in a concavity from which sound travels in compact resonance from singer to listener—as it did at the Festival Hall on May 4. 'Zadok the Priest', sung by a force that borrowed but a small part of the adjoining galleries, was decisively a choral performance; it was the orchestra, with all its brass, that accompanied the choir, and not the other way round. And it is reported that the choir for the ninth symphony next evening made all the *Freude* that one needs to hear. If in the future it becomes a frequent cause of complaint that the choir is not big enough it is more likely to be for lack of singers than for lack of room to place them.

Let us now have done with opinions formed before the opening of the festival and proceed with impressions as they come.

London at last has its proper concert hall. In making that statement we look back beyond the war years, beyond the life of that familiar and much-loved structure which served our needs from 1893 to 1941. Queen's Hall was excellent for sound; but it had too little seating-room for its purpose, and its corridors and foyers were miserably inadequate. The Royal Festival Hall seats 3,165, and outside the auditorium there is capacious, airy and mostly carpeted strolling-room for everybody, with ample buffets where you can choose between scrumming at the counter and sitting at one of the many tables and having it brought to you; and all around are glass walls through which you gaze upon a hitherto unknown river Thames. Moreover, there is an inviting restaurant at hand; and one views with favour the prospect of a leisurely stroll under cover from dining-table to concert-seat. (Some day when in funds we must try it: the dinner costs half a guinea.)

While mounting those stairs to obtain one's first view of the interior it will be as well to dismiss memories of the Gewandhaus at Leipzig, the Gürzenich at Cologne and the Conzertgebouw at Amsterdam. The internal design has been conceived by the muse of science. It is she who presided over shape, proportions and contours, who ordained the material and may even have chosen the colours. In every direction there is something to catch the eye: large surfaces of brown wood in half-a-dozen shades, the buff seating with near-white arm rests, the magenta waffle-work behind the side gallery, the bathroom mural behind the upper one, the glittering desks, the wavy roof, peepholes, portholes, and projections here and there that leave you guessing which are for ventilation and which for fun. The whole is a symphony of visual motives that can be related to no style or period, unless we dub it twentieth-century rococo. Is one to be hurt, or tolerant, or amused? Should one notice or ignore? The proper frame of mind cannot be enjoined here, for we personally have an ineradicable habit, when the music begins, of just listening. Ours is not the cast of mind that can deflect its attention from a great symphonic passage by speculating whether the boxes look like drawers that somebody has carelessly left open or tanks advancing to battle. We have asked friends how they feel in the presence of this vast miscellany, and find them divided between 'we'll

get used to it in time' and an immediate enthusiasm: the place is fantastic, they say, but it is commanding, and it comes together in an ensemble that is above all friendly. Every hall has its character; the Royal Festival Hall has an altogether new one that jovially defies comparison. No doubt the excellent lighting has a lot to do with it. It was to be noted, with gratitude, that when the lights went down for the music enough remained for the reading of a programme or score.

How does the music sound? One gives respectful, perhaps envious, attention to the verdicts delivered in public and private by gifted judges of acoustical effect; and one does not doubt the qualifications of those who are able to speak with so little hesitation. From near the front (one learns) the lines of sound are very definite but lack covering, from under the balcony the sound is dead, over there the strings tend to scream, up there the brass intrudes, down there one cannot hear the cellos, the whole is rather bleak, unblendful or blaring—we could proceed with the alliteration. We ourselves, with our uneducated ears and lack of assurance, can only liken these variegated judgments to the colours of the solar spectrum, which when merged produce clear sunlight. So far, everything that we have heard has sounded far better than we have heard it for over ten years, and for that we are grateful. Let the fastidious call us insensitive if they will; let them talk of cutting edges, faulty balance and muffled horns; let them continue to attribute every defect of orchestral sound to the properties of the hall and never to the properties of the orchestra, or of the scoring. They still cannot deny that a momentous change has come over concert going in London. We, the musical public, may now go to a concert with feelings of pleasurable anticipation instead of feelings of distaste and foreboding. For those whose concert experience goes back no further than the war the sound of a symphony orchestra in the Festival Hall must be a revelation. Indeed, the former habitué of Queen's Hall may find that his ideas of what a symphony ought to sound like have grown hazy for want of living experience, and that a long-familiar work will come to his ears with an effect of novelty. Let it be reported that 'Cockaigne' and Sibelius's second symphony, played by the L.S.O. under Raybould on 9 May, fell upon one pair of ears with an astonishing and moving effect of clarified scoring and tonal wealth. It is a gratifying thought that the whole of the standard repertory is to pass through this regenerating process, and it is one that takes some force out of the complaint that the programmes are hackneyed. A performance of the C minor symphony in the Festival Hall by a good orchestra is not a hackneyed thing; to the new listeners of today and many of the old ones it will be a first hearing of the work as it really is. 'Same old works, orchestras, conductors' is a taunt that should be confined to the same old hall.

'Festival of Britain' reminds us that the Season of the Arts in London is only one of many local activities. For a large part of the population the adjacent flowering of the festival spirit will take the eye and mind more than the distant doings in the metropolis. When the call went out for a nation-wide festival it was still a question how far the nation would respond. Central authority might decree its Thames-side pleasure-domes and engage entertainers to fill them; but only spontaneous goodwill could move the counties, boroughs and villages to rouse themselves and join in; and where the response has been a ready one we may be sure that public desire has been at the back of it; local councillors do not impose festive events upon local apathy. When we are told that the festival has been thrust upon an unwilling Britain the best answer lies in the readiness of communities of all sizes up and down the country not only to put up their own shows, but to display considerable initiative in giving them a distinctive character. York, Brighton, Liverpool and Belfast are conspicuous examples; and, on a smaller scale, Aberdeen, Dumfries, Perth, St. David's, Colchester, King's Lynn and Salisbury. Centres where a standing festival habit has widened its range are Oxford and Cambridge, Bath, Bournemouth, Canterbury and Stratford. (We exclude from this survey such places as Aldeburgh, Cheltenham and Llangollen where annual festivals of the usual type and on the usual scale are proceeding within the Festival of Britain period; they are, quite properly, included in the general list since, for any foreign visitor, they are important contributions to the musical life that he has come to see.) The Arts Council list also included over forty towns where Art Exhibitions are being held; and one hears of other places, even tiny ones, where festive activities have sprung from the readiness of our oppressed and afflicted population to put on a bright face when the signal is given. It is not for us to develop the theme of those last few words; plenty have been at work on it. Instead, we drop to a practical level and consider the task of criticism. Setting aside the vast quantity of everyday, hackneyed, routine music-making that swells the general programme, there remains a formidable array of events in London and the Provinces that clamour for notice by some speciality of character or critical interest in their programmes. We cannot tackle them all. Even the more insistent affairs must go short;

and many inviting and creditable local efforts that would attract the critical spy-glass in normal times must reconcile themselves to mere mention. We say this because a number of workers responsible for small-scale operations, being rightly conscious of their merits and the hard work involved, and apparently attaching importance to a record in the *Musical Times*, have sent appeals for attention and invitations to be present. We can only reply that we shall do our best with our limited means and space ; and to all whose labours we are about to overlook or underprize we send an advance appeal for pardon. The important thing is that the spirit should be active and give pleasure within its own playground; and that each bit of festival should help to build up the big one.

The Renaissance Society

By ROY BRIDGE

IT was on a Saturday afternoon in June 1944 that the fourth Concert Spirituel, given under the auspices of the Free French, took place in St. Peter's, Eaton Square. A solo voice had given the intonation to ' Gloria in Excelsis Deo ' and the choir picked up the words ' et in terra pax ' to the eighth mode setting of the Mass by Lassus which is based on the tune ' Puisque j'ay perdu '. Then the roar of a flying bomb exploding a few hundred yards away made the choir momentarily inaudible and those of us who were listening remembered how far removed we were from peace on earth.

The choir that was singing was the Renaissance Singers. Their first appearance had been at a recital earlier in the same month in Marylebone Parish Church when a surprisingly large number of people were found to be sufficiently interested to come to hear a hotch-potch programme labelled ' Polyphonic Music ' which included choral works by Palestrina and Byrd and pieces for viols and recorders played by members of the Dolmetsch family. That first performance—of rather esoteric music by an unknown group of singers—was certainly something of an experiment. The experiment was successful, almost beyond the more sanguine hopes. It was clear that we had a market; and we were encouraged.

But market is not really the right word, because the Renaissance Society is not a commercial concern—even though its activities have often been circumscribed by finance or rather by the lack of it. The Society was bred by vision out of discontent. Its birth was announced in the *Musical Times* of exactly seven years ago. It was formed by a small group of enthusiasts, all of them young. Their discontent was with the condition of music in English churches, Anglican and others. Discontent, not only that the standard of performance was low, but also that the repertory, except in a few places, should consist largely of music which was either insipid or totally unsuitable for performance at divine worship. Their aim was an ambitious one: to reawaken a live interest in the glorious music of the polyphonic writers and in the plainchant by which it was inspired and to promote the desire for the more frequent use of such music in the services of the Church. Carl Dolmetsch accepted the Honorary Presidency of the Society and since that time has done much to assist in the attainment of its ideals.

The Society thus concerns itself solely with music suitable for performance in church. Its function is to educate. Its scope is indicated by the text of the Society's aims as they are set out in the constitution:

(*a*) To propagate Vocal and Instrumental Music of the English and Continental Schools of Ecclesiastical Polyphony.

(*b*) To bring about a greater understanding and appreciation of the Plainchant from which these Schools of Music were evolved.

(*c*) To encourage the re-establishment of these Schools in the Services of Churches of all Denominations.

(*d*) To explode the theory held by many serious musicians and music lovers that these Schools are of little more than archaic interest.

(*e*) To give high standard performances of all music suitable for presentation in church and, particularly, the music of Bach and his predecessors.

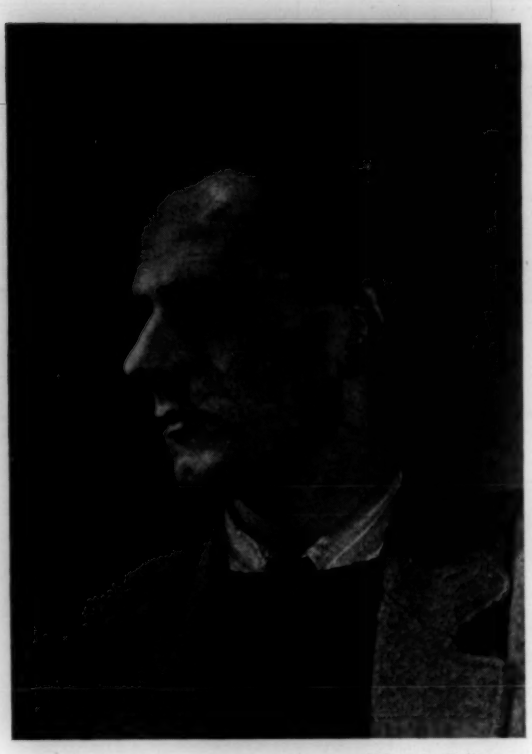
(*f*) To encourage the correct performance of music in accordance with the intentions of the Early Masters themselves, as revealed by contemporary evidence.

These aims will be promoted by means of lectures, recitals, publications and other suitable media.

The main activity of the Society so far has been the presentation, through its mouthpiece, the Renaissance Singers, of polyphonic music as a living art. At the outset, the choir consisted of twelve voices; but it has since been enlarged and now numbers just over twenty. Contraltos were included at first, but have since been replaced by counter-tenors, women's voices now being employed only for the soprano lines. One or two recitals have been given with boys' voices on the top line; but the practical difficulties of using boys regularly in a choir of this nature are so great that it has been impossible to adhere to the accepted ecclesiastical tradition of exclusively male membership. The singers are predominantly professional musicians, but they also include among their number a doctor, a schoolmaster, an accountant, a chemist, a Civil Servant and a solicitor.

The Singers, and indeed the Society itself, owe their chief inspiration to the Director, Michael Howard. (He has no connection, incidentally, with the radio entertainer of the same name, although

their fan mails have at times got mixed up to the amusement of both.) Howard comes from a musical family and had decided at the age of six to be a Cathedral organist. At Ellesmere College he came under the influence of N. W. F. Byng-Johnson and Norman Frailing and at the Royal Academy was a pupil of the late G. D. Cunningham. During his student years he came into contact with Ralph Downes whose great musicianship and absolute sincerity did more than anything else to clarify his sense of musical values. It was at his second appointment, as organist and choirmaster of St. Mark's Church, Marylebone Road, that he had his first chance of giving rein to some of his ideas; there, with a small choir consisting mainly of his student friends, he was able to perform, *intra liturgicam*, some of the Mass settings of the



[*Photo by Gallimore*

MICHAEL HOWARD

great Latin polyphonists, often to his own manuscript arrangements. Later he became organist and choirmaster of Tewkesbury Abbey, but returned to London to found the Renaissance Society. He was then twenty-one. From 1945 to 1949 he was organist and choirmaster of Christ Church, Woburn Square, where he formed a choir which sang a Cathedral style evensong regularly during the London University term: many who read this will have heard some of the broadcasts from Woburn Square on Tuesday afternoons.

Howard has the knack, as a Yorkshireman would say, of 'making choir sing'. And it is not always done entirely by kindness either. He is ruthless but always master of the situation. He knows what he wants and is never satisfied with less. A bad performance by the Singers increases his determination that the next shall be better: a good one merely leaves him insistent that the standard can still be improved. But he never conducts post-mortems. I have rarely known his authority questioned. That may be due in part to his not being hide-bound by his own preconceptions. He will try out an interpretation upon which he has decided in advance: but if that interpretation when made by the choir does not sound as he imagined it would, he will if necessary modify all the interpretative instructions which he has previously given. Another factor which contributes to his authority is his profound knowledge of the music of the period from which the repertory of the Singers is drawn. He is precise and careful in his instructions and has a pair of hands with which he has learned to indicate clearly to the Singers exactly what is required of them. (How few church choir conductors realize the importance of this!)

Since their first recital the activities of the Singers have been more or less equally divided between recitals given under the Society's own auspices and other engagements. The latter have included a series of Concerts Spirituels sponsored by the Free French during the last years of the war and several appearances at the National Gallery Lunch-Hour concerts and broadcasts. The first broadcast was given in December 1944 in the B.B.C. Home Service and included the Mass 'Puisque j'ay perdu' by Lassus and motets by Ferminus le Bel, Clemens non Papa and an anonymous thirteenth-century composer. Since then the Singers have given numerous broadcasts. In 1945 the Society organized a Bach Festival in honour of the 260th Anniversary of the composer's birth. In 1949 the tercentenary of the birth of Dr. John Blow and the Society's own fifth anniversary were celebrated by a week of special programmes and services devoted largely to Blow's Cathedral music. In 1949 also the Singers gave recitals of Latin and English Church Music at the Anglo-Catholic Congress.

The style of programme for recitals has been deliberately varied. Well-known items such as Palestrina's Mass 'Aeterna Christi Munera' and Purcell's Bell anthem (with strings) have been chosen, not only for their own intrinsic merit, but also to illustrate, as nearly as may be ascertained, how this music might have been performed under the direction of the composers themselves. On the other hand, performances have been given of music which may not have been heard in this country for hundreds of years: for example, Taverner's Mass 'Small Devotion' performed in 1948 and more recently two large-scale motets by Fayrfax written about 1500 and edited by Dom Anselm Hughes from manuscripts in the Bodleian and at Tenbury. In between these extremes there has been a regular series of recitals devoted not only to the works of such composers as Palestrina, Victoria, Lassus, Taverner, Tallis, Byrd, Gibbons, Blow and Purcell, but also of the lesser-known composers, and including a certain amount—but perhaps not enough—of plainchant. Some recitals have taken the shape of a Cathedral evensong: others have aimed at being seasonal, such as the

[*Photo by Gallimore*

A REHEARSAL IN ST. THOMAS'S, REGENT STREET

recital of Holy Week music which is usually given on the Saturday before Passion Sunday. For several years this latter recital has included Tallis's Lamentations (sung in its original form by the male voices of the choir) which must surely be one of the greatest pieces of music ever composed by an Englishman. One recital included a Mass by Palestrina and a Mass by Mozart with the object of illustrating the aptness of Palestrina's self-effacing style to a solemn act of worship and the unsuitability of even the best of the Masses of the Viennese School, albeit glorious music in itself, for anything other than a concert hall. Both *a cappella* and accompanied music have been sung and organ and instrumental pieces have been included in recitals. For a while an instrumental ensemble known as the Renaissance Ensemble was formed but was unfortunately disbanded for financial reasons.

In addition to the London recitals, lecture recitals have been given to schools and colleges in various parts of the country and also in one or two parish churches where the aim has been to select music within the scope of a parish church choir: the Renaissance Singers by now are well known. The Renaissance Society less so. In itself that is not surprising. It offers no great benefits for membership—yet. But its activities have depended to a great extent on the support of its members and will continue to do so. The financial costs of organizing and advertising a public recital are considerable as anyone who has done so will know. The Renaissance Society has been fortunate in receiving assistance from the Arts Council of Great Britain towards meeting some of its losses. But its lack of financial endowment has inevitably restricted its activities and has made it impossible for the Society to undertake publications of music and musical commentary.

When the Society was formed, Michael Howard expressed his doubts as to whether its aims would be achieved within his lifetime. That was not faint-heartedness, but a realization that long and patient effort would be needed. He may have been right. But the increased interest which has been aroused in polyphonic music during the past seven years is quite remarkable. A comparison of programmes in the *Radio Times* of 1944 with those of today will provide evidence of this fact. But is the standard of Church music rising? It would be difficult to answer with a confident affirmative. What is quite certain is that the average standard is still appallingly low. It is tempting to think that the Renaissance Society has made some contribution to the increase which is now evident in the interest in and appreciation of polyphonic music. If the Society is given the active support of those who believe in its aims, it will certainly be the more able to work towards the time when art, aptness and good taste are no longer considered unnecessary in quires and places where they sing.

The Renaissance Singers will give two recitals during June at St. Sepulchre's, Holborn (3.30). 16 June, Latin music by Taverner, Fayrfax and Tallis: Alec Robertson, speaker. 23 June, English Cathedral Music: Ralph Downes at the organ, Prof. A. J. Hutchings, speaker.

Coaching Calls

By A. B. SHONE

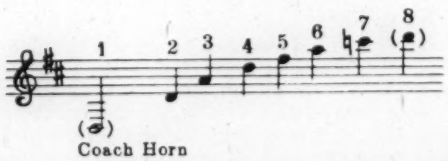
THE old coaching calls are nowadays rarely heard. The one exception is the tandem call made familiar to everybody by the Post Horn Gallop (quoted and named below). Is it too much to hope that one day some composer will write a suite or musical drive for the coaching horn incorporating all the other calls? In the meantime let us hope that the films will use them correctly!

The coaching horns varied considerably in length and therefore in pitch. The Mail Coaches all carried a copper horn three feet long affectionately known as a ' Yard of Tin '. In shape it had no bell but rather a gradual increase of bore over its whole length which pitched its fundamental about F (*b* in the diagram).

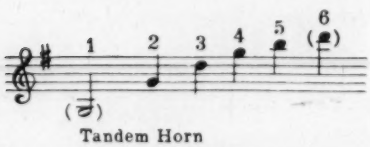
Tandem Carts—that is, two-wheeled gigs drawn by two horses one in front of the other—often used a copper ' Yard of Tin ', though more generally they carried a somewhat shorter brass horn pitched about a tone higher. The bore of the latter was narrow and the horn terminated in a well-marked bell, as did most of the other horns with the exception of the Yard of Tin. The Tandem Horn was also made in a folded form known as a Tandem Bugle. It had the same bore and length as the straight Tandem Horn, but being folded it was small enough to be slipped into the pocket. A Hunting Horn was also occasionally used with Tandem Carts; but on this short horn only a single note can be sounded.

The public Road Coaches carried a longer horn than the mail coaches, usually made of brass with a narrow bore and pronounced bell. As a rule it was about four feet long, which gave it a fundamental pitch of D (*c* in the diagram).

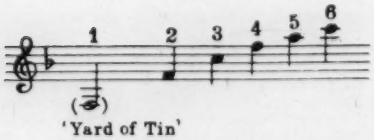
Before mentioning the variations of these three types of horn which have always been regarded as correct for their respective vehicles it is worth while considering their practical musical range. Being an open pipe the horn can only vibrate at its fundamental pitch and its harmonics.



Coach Horn



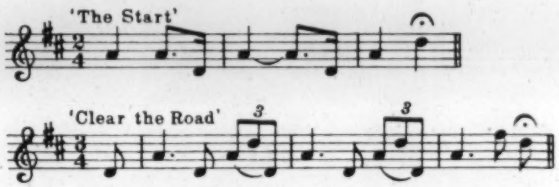
Tandem Horn

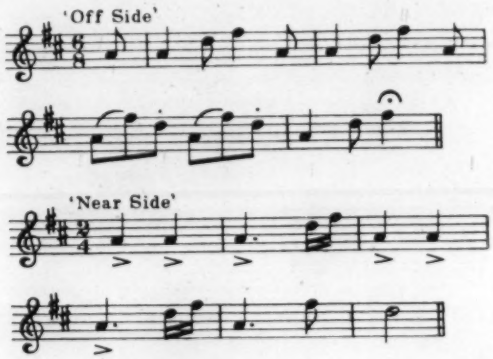
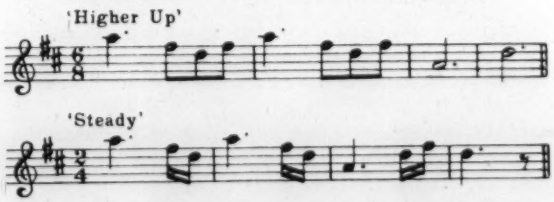


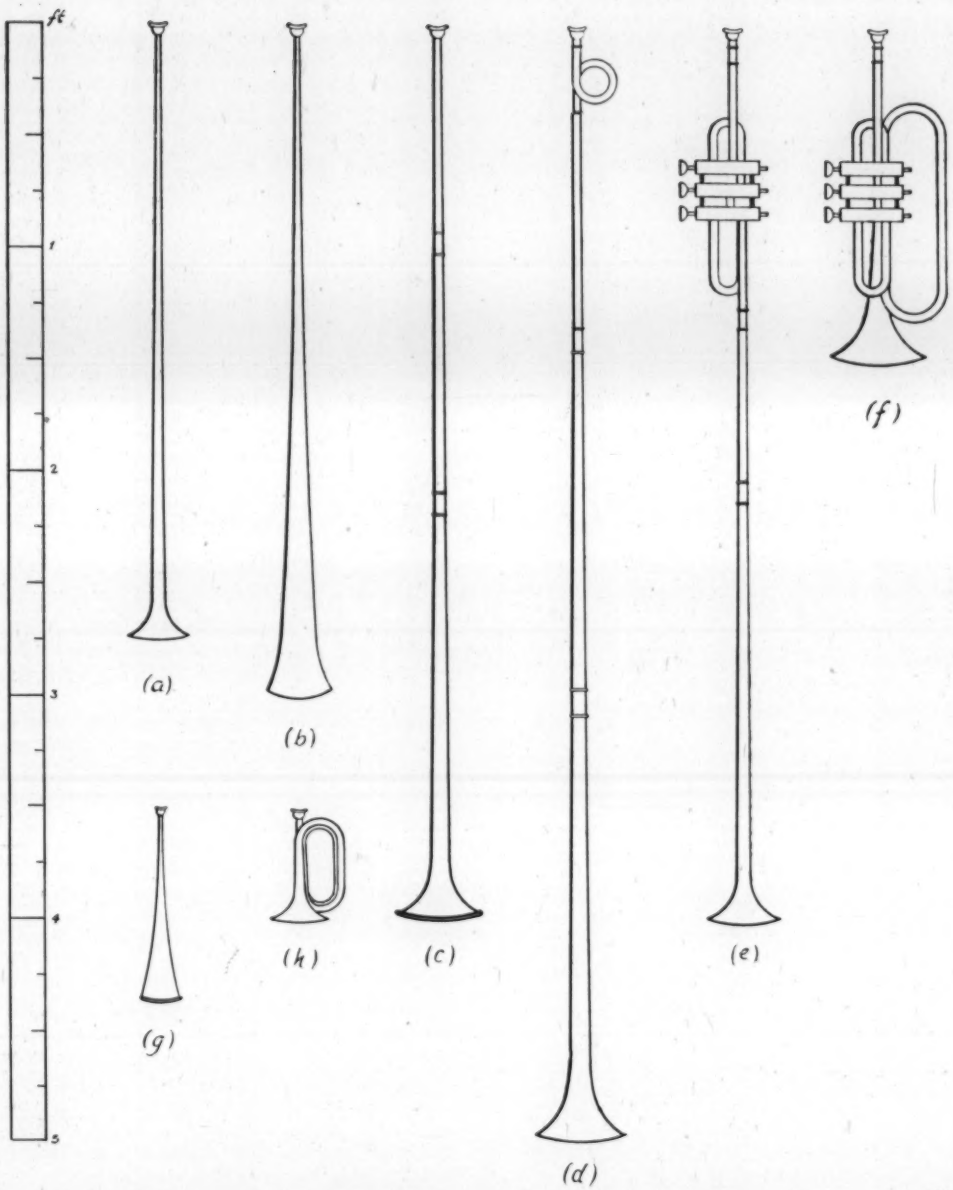
'Yard of Tin'

The fundamental tones shown in brackets are usually difficult to sound, also lacking in tone and not usually used. The notes above top C can only be produced with difficulty, and they also are rarely used. All the horns except the Tandem therefore have a useful range of five notes, and all the orthodox calls use these five notes—the keynote, its fifth, its octave, its tenth and twelfth.

There was a whole Highway Code of signals, well known to the coaching fraternity. Here they are shown in the key of D.



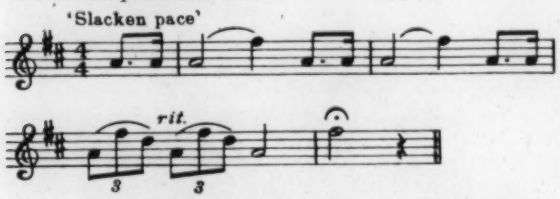
When once safely under way you might occasionally hear the calls for going right or going left:

The call for overtaking (or ' going up ') might also be heard from time to time, and no doubt after the spurt to pull clear from the coach behind you would hear the call to steady the horses:

There were also calls of no particular significance which were played to cheer the passengers and horses:



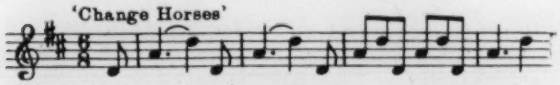
(*a*) Tandem Horn.
(*b*) ' Yard of Tin '.
(*c*) Coach Horn.
(*d*) Long Coach Horn.
(*e*) Bach Trumpet .
(*f*) Key Bugle (the folded form of *e*).
(*g*) Early Tandem Horn, or Hunting Horn.
(*h*) Tandem Bugle (the folded form of *a*).

The double line in the drawing of *h* indicates two circuits.

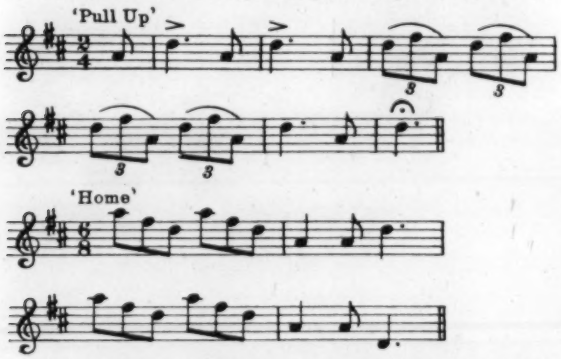
Then as you approached the next town or stopping-place the speed of the team would be checked to the accompaniment of:

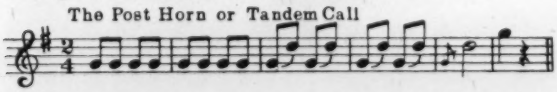


If it was a stop where the horses were to be changed the horn of the guard, while still half-a-mile away, would warn the horse-keeper that he must get the fresh horses ready and out into the yard:

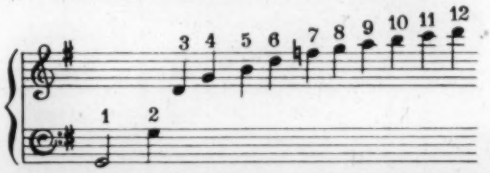


Finally, as the horses pulled to a standstill you would hear the call to stop, or if the coach had come to the end of its journey, the signal ' Home ':



All these calls were played by the guards of both Mail Coaches and Road Coaches, the former pitched up a minor third on their three-foot horns. They were not, however, easy to play on the short tandem horn, which would reach the tenth or twelfth only with difficulty. So the amateur driver of a tandem (and a tandem was always the vehicle of the enthusiastic amateur, be he mad undergraduate or dashing subaltern) contented himself with one call which meant everything. But then as everybody in those days knew the difficulty of controlling a tandem they would expect absolutely anything when they heard it and give the vehicle a wide berth!

But in addition to the normal calls, which the horses come to know as well as all users of the road, it was the ambition of many coach guards to play the popular tunes and ditties of the day. This was difficult with the limited range of authentic horns; so some of the more musical guards carried horns with one or more piston valves. Some of them no doubt used horns very similar to a Bach trumpet in D. In physical dimensions, pitch, bore and shape of the bell the ' D ' Bach trumpet is very similar to the four-foot coach horn, and having slides to adjust the pitch it is more suitable for an orchestral performance of the coaching calls than the more authentic horn. In addition to straight horns fitted with pistons some of the guards used folded horns fitted with keys and known as ' Key Bugles '. Some of these ' Key Bugles ' are still in existence, though unfortunately not in working order, and it seems as if the art of repairing them has been lost. It is likely that they were originally made as early orchestral trumpets in D and later passed into the hands of the musical guards. It is improbable that an instrument was specially designed for use on the roads.

Another dodge for improving the range of the horns was to make them longer, so that an increased number of harmonics were at a pitch that could be sounded with ease. Horns up to five feet in length were used, and in addition some had a loop near the mouthpiece (often hidden by the guard's hands) which effectively added a further six inches to its length. Its overall length of 5-ft. 6-ins. gave it a fundamental about bottom G.



At least ten of its harmonics are within the practicable range, and this enabled quite a wide variety of tunes and airs to be sounded, at least with a little bit of give and take.

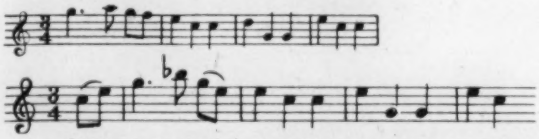
The objection to these long horns was twofold. Physically they were very easily damaged; and musically, though they had a wider range of notes, the first five notes on which the correct calls are founded are at a low dull pitch. They were, therefore, only favoured by the guards who desired to show off. The more conscientious guards eschewed both them and the keyed bugle, concentrating on the short horns and the authentic calls. Indeed the guards of the Royal Mail Coaches were expressly forbidden to use any horn other than the ' Yard of Tin '.

Among the airs performed on the longer horn and by some of the more expert guards on the normal horn (by altering or substituting notes here and there) were ' Oh dear, what can the matter be ', ' Buy a Broom ' (that is, the old German melody ' Ach du liebe Augustin '), ' We won't go home till morning ', ' The Huntsmen's Chorus ' and even ' Auld Lang Syne '.

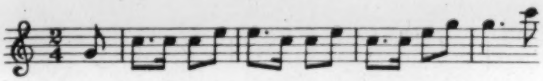
Other popular favourites with the guards were ' Cherry Ripe ', ' See, the conquering Hero comes ', ' Oh! Nanny, wilt thou go with me ', ' The days when we went gypsying a long time ago ' and ' Sally in our Alley '. But these were practical only on the Key Bugle.

The examples below show how the tunes can be approached, simulated and faked. As an instance, the song of the Bavarian peasant girls who peddle fancy brooms made of curly wood shavings has seventy out of its eighty-nine notes available on the horn. A little alteration to the remaining notes can give a passable performance. (In the example the authentic tune is first given in small type. Below this is the coach-horn's attempt to get near it.)

Normally sung in the key of G, ' Buy a Broom ' is about a tone flat on the Yard of Tin, a fourth down on the normal coach horn and up to pitch (an octave lower) on the long horns.*

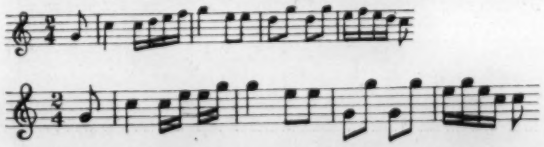


' Auld Lang Syne ', requiring a top C, is a little more difficult for the performer to pull off. Nevertheless three-quarters of the notes can be played as they stand and the rest can be suitably altered. Should the performer fail to hit the top C and sound a B flat or a G the result is still at least reminiscent of the correct air.



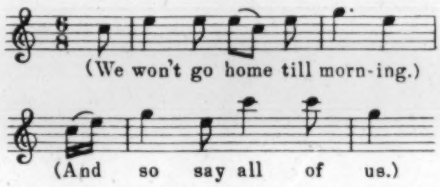
The air ' Oh dear, what can the matter be ' must have been a particular favourite with the guards, for the first two bars can be played on the normal horn without alteration. So the performer got away to a good start and, even if things went somewhat awry after the first two bars, everybody at least knew what he was trying to play. Eight out of the twenty-four bars of the melody are badly wrong on the horn and the guards probably telescoped the air down to sixteen bars by omitting the phrases over dominant harmony.

' The Huntsmen's Chorus ' must have echoed far and wide. All the young bloods travelling up to Oxford and Cambridge would know the popular air and chorus from Weber's new opera ' Der Freyschütz ' and no doubt the guard had only to start the ' outsides ' singing and fill in an obbligato for as long as he could keep it up. The start would be something like this. (Weber's tune is shown in small type; then the coach-horn version.)



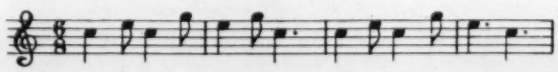
In the remaining sixteen bars of the air the guard would only be able to fit in a few notes here and there, but when it came to the chorus he would be in his element. For the whole twenty-four bars (and if the night was cold the chorus no doubt far exceeded that) were playable on the horn and at an easy, not too exhausting pitch for the performer. In the few spots where the note is not available on the horn he probably just put in a dominant pedal with good effect.

' We won't be home till morning ' is one of those tunes which no two people have quite the same ideas about in the cold light of day, though after a festive evening they seem to reach a rough and ready unanimity. In the circumstances the hornblower can be forgiven if he pulls it about a little. Leastways he could do something like this:



Choruses such as these must have cheered many a long and wearisome journey. It is a pity that there appears to be no authentic contemporary record of what was actually played. Though the guards themselves could hardly be expected to understand musical notation, there must have been passengers capable of making an accurate note of what was played. But they seem to have taken it all for granted, and beyond recalling in their diaries and biographies that tunes such as the above were played they give no information. However, it seems likely that the tunes were played either as set out above or at least in some very similar way.

There are still one or two guards alive who played during the coaching revival at the end of the nineteenth century, and they learnt their trade at first or second hand from guards who had sounded the horn in the hey-day of coaching. One of the sweetest performers was Mr. De Ville who died last year shortly after delighting the guests at the annual Horse and Hound Ball. But Mr. Harry Love seems as young as ever and is heard each year heralding the competitors at the International Horse Show and other sporting events. When not playing the more authentic calls, one of his favourite tunes is ' Pop goes the Weasel ' which he plays something like this:



* English words made to fit the situation (and accounting for the preliminary quavers) ran as follows :

From Deutschland I come with my light wares all laden
To dear happy England in summer's gay bloom.
Then listen fair lady and young pretty Mädchen,
Come buy of the wandering Baierin a broom,
A large one for the lady and a small one for the baby,
Come buy, ye pretty lady, come buy ye a broom.

Royal Philharmonic Society prizes, 1951

One prize of £40 and one of £20 will be offered for works composed for (*a*) full orchestra and (*b*) solo instrument or solo instruments and full orchestra. The competition is open to composers living in Great Britain and Northern Ireland who are not at present students at any of the six colleges of music that were incorporated in the original prize scheme. 30 June is the last date for the submission (under a nom de plume) of works (which must not have been performed) to the Hon. Secretary, The Royal Philharmonic Society, 48 Gloucester Place, W.1.

An Introduction to the Textual History of Bach's Clavierübung, Part II

By WALTER EMERY

(*Concluded from May issue, p. 209.*)

VI. PR and the Second Impression

However this may be, at least one of PR's marks was transferred to the plates before the engravers received P.

At bar 159 of the first movement of the Overture, PR added *tr* to the left-hand *f* sharp. He did this in H and K, and probably in B as well; but one cannot be quite sure of B, for any mark that PR may have made has been obliterated more thoroughly than usual by the mordent added by Bach.

SI has a half-deleted *tr*. To understand this, one has to know how the mordents in SI were engraved. Most of them occur as corrections, at points where FI has *tr*. In these cases the engraver half-heartedly deleted the dot after the *tr* and the horizontal parts of the letters, and touched up the remains into a wavy line, something like a *u*; through this he cut a sloping stroke.

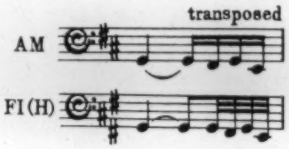
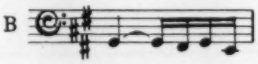
On the other hand, there are a few mordents in SI that correspond with Bach's additions to B (and presumably to P). These, then, are additions, not alterations; previously, there was nothing in the plate. In these cases the sign is comparatively clean-cut, not being confused by the presence, or imperfect deletion, of horizontal lines and dots. Moreover, the shape of the wavy line is different: more like u than *u*.

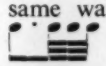
The sign under discussion is not a half-formed mordent of this latter type, but the remains of a *tr*. The most natural explanation seems to be that PR's mark was engraved. Later, when SI was being prepared, the engraver had P in front of him; P, like B, would have had a mordent; and the engraver began to make the alteration exactly as he had made it elsewhere, by deleting part of the *tr*. For some reason he did not add the sloping stroke and finishing touches.

It is obviously likely that most of PR's marks were engraved at the same time as this one; but, so far, there seems to be no means of proving this. There is a fair amount of suggestive evidence; but as it is all inconclusive, and very difficult to describe, it will not be given here. It may be added that some of PR's marks were not engraved; this is only what one would expect from the general behaviour of the engravers.

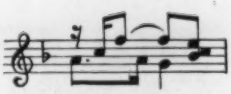
VII. Manuscripts

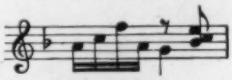
Bach's original manuscripts of the Concerto and Overture have disappeared; but an early version of the Overture has been preserved in a copy made by Anna Magdalena Bach about 1730 (Berlin MS. P. 226; referred to as AM). This MS shows that the Overture was originally in C minor.

One of its most interesting features is that in the dotted-rhythm sections of the Overture it frequently has semiquavers where the edition has demisemiquavers. It is unlikely that Bach ever meant the semiquavers to be played as such, for the effect is weak; the truth probably is that whereas he and his wife could use the simpler semiquaver notation within the family circle—where everyone would know that the semiquavers had to be played as demisemiquavers—, he thought it advisable to be more precise when he was handing his work over to the general public. It is interesting to observe what happened at bar 152 of the Overture.

In FI, not only is there a tie missing, but the last five notes are wrongly ranged. In B, Bach corrected the ranging, but reverted to the semiquaver notation of AM, thus:

SI is utterly confused; one cannot tell what the engraver meant, except that demisemiquavers came into it somewhere.

Here, then, the semiquaver notation is in AM and B—both intended for home use: the demisemiquavers, variously distorted by the engravers, in the versions intended for the public. In just the same way, AM has the conventional notation  in bars 19, 149, 153, and 160 of the Overture; but the edition has the more precise in all four places.

Hitherto nothing has been known of what the Concerto was like before it was engraved; but it seems likely that some light will be thrown on this matter by MS. M. 200. 12 in Boston Public Library. From the title-page of this MS one would suppose that it contained the whole of the Clavierübung, Part II; but as a matter of fact it contains only the Concerto. It bears the inscription *Joh: Chr: Oley./ Bernburg*. Oley was born at Bernburg (according to Frotscher, in 1738), and died at Aschersleben in 1789; presumably the MS was copied comparatively early in his lifetime.

There are a number of corrections in the MS. Some of them deal with ordinary copyist's errors; but in other cases the original readings—which can still be made out—can hardly have been casual errors or even deliberate corruptions. They were systematically different from the original edition, and later on they were systematically made to agree with it. For instance, in the first movement of the Concerto the cadence of bar 29 is repeated at the end of the movement, and also appears in D minor at bar 89. In the edition, and in the Boston MS as it now stands, the figuration is of this type:

But at all three points the Boston MS originally had figuration of the following type:



The copyist can hardly have misread the passage three times over; and it is extremely unlikely that he deliberately altered it three times, and then decided that his alteration had been ill-advised. It seems pretty certain that here, as in several other places, the original readings of the Boston MS are the readings of its source; and that source may well have been an early sketch of the Concerto.

The alterations in the Boston MS suggest that it was made to agree with FI, with which it shares some errors. It may be significant that Oley made another copy (Berlin MS. P. 809), which contains the Overture as well as the Concerto, and, from what Soldan says of it, agrees closely with SI.

As Soldan saw, the original edition lacks a *forte* in the third movement of the Concerto, somewhere between the two *pianos* at bars 127 and 155. He remarked that the *forte* should be added either at bar 132 or at bar 140. The Boston MS has it at bar 140 (to the right hand).

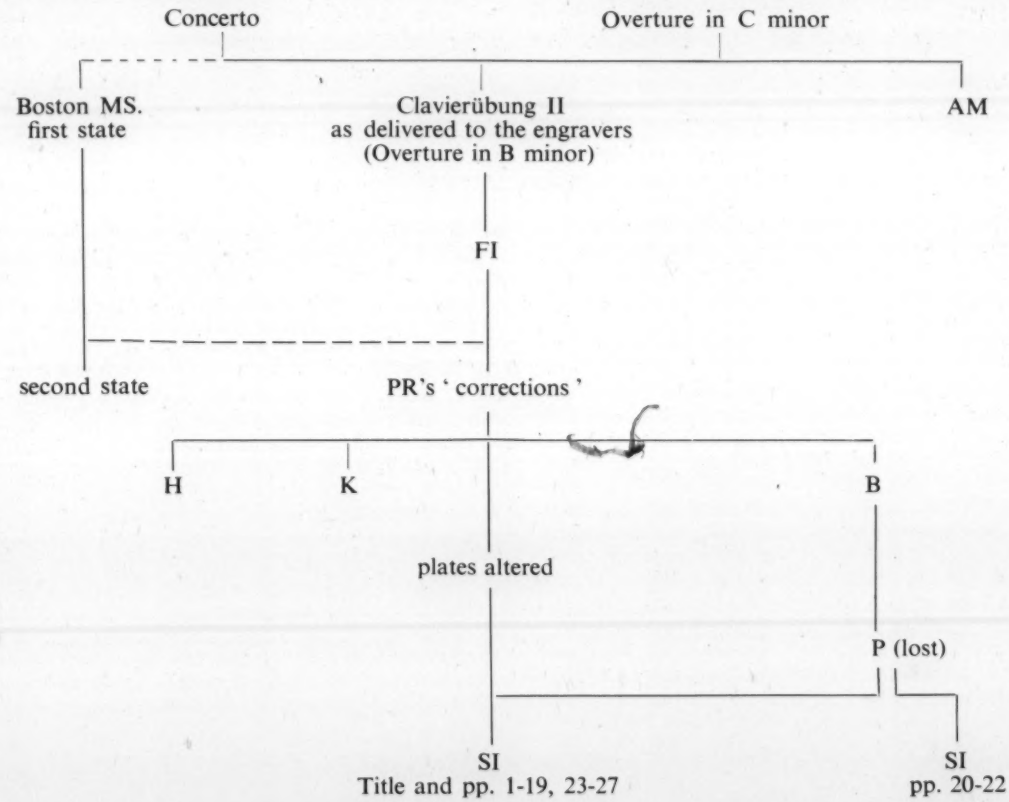
There is probably much to be learnt from an examination of the MS itself that cannot be learnt from photographs; and it is to be hoped that some American student will publish a detailed description of it.

VIII. Conclusions

The evidence here discussed leads to the table of relationships shown below.

There is not much hope of finding out who PR was, and why he behaved as he did; but the last part of the story can be reconstructed in a perfectly straightforward way, and therefore with some confidence. When Bach received copies of FI, he could not know that a reprint would be necessary; he therefore corrected B simply for his own use. When the Second Impression was called for, he transferred his corrections to P, with additions and omissions. Meanwhile, at least one of PR's marks had been engraved; and perhaps most of them. Bach then sent P to the engravers, with instructions to re-engrave pp. 20-22. The engravers did not carry out all the corrections, and made some fresh mistakes; and as they did not submit proofs, these omissions and mistakes passed uncorrected into SI.

It is fortunate that this part of the story makes sense, for it is the vital part. Of all the documents connected with these works, P would evidently have been the most nearly correct. As it has not



As the status of the van Hoboken copy is not certain, it has been omitted from the table. There does not seem to be any way of determining whether P was a FI untouched except by Bach, or a copy containing PR's manuscript marks, or a copy printed from the altered plates.

survived, one has to fall back on B and SI.* So much has been obvious since Fuller-Maitland's article of 1901.† What has not been obvious is the caution with which they must be used.

The general impression given by the original documents—very little of the evidence has been printed above—is that, from Bach downwards, everyone connected with the original edition was criminally careless. The reconstruction of their crimes has been carried as far as seems possible at present; further study‡ may close some of the gaps—by providing PR with a motive, for instance—or may show that there is a simpler and more elegant explanation of the facts, and therefore that the reconstruction sketched above is wrong. But whatever may happen to the theories, some new facts have emerged.

It is a fact—whatever the explanation may be—that the marks in B were not all made by Bach, but partly by the incompetent person (or persons) referred to as PR. It is also a fact that one of PR's mistaken marks left traces in the plates of SI. It is not certain that any of his other marks were engraved; but it is quite likely, and in this matter a breath of suspicion is as bad as absolute proof. It is therefore indisputable, and not at all a matter of theory, that B cannot be used intelligently until PR's marks have been detected by comparison with H, K, and the van Hoboken copy: and that whenever a correction in SI coincides with a PR mark, it must not be accepted without the most careful scrutiny.

* Of course, some of the manuscripts deserve attention. AM has not been used with any confidence; the Boston MS has not been used at all.

† *Sammelbände der Internationalen Musikgesellschaft*, Jahrg. II, 1900-01, p. 643. It must unfortunately be added that Fuller-Maitland's list of the marks in B does not distinguish between Bach and PR, and is incomplete.

‡ Two of the ten extant copies of the edition, and certain manuscripts, may not become accessible for some time. It is unlikely that they will be instructive.

Richter and the First English 'Ring'

NOW that the 'Ring' is in the air again, many of its patrons and listeners may like to be reminded of the first time they saw it. Early in 1908, which is not so very long ago as the years now fly, a remarkable enterprise on the part of the Royal Opera Syndicate and its chairman Harry Higgins brought the 'Ring' to a wider public than ever before. Until then it had been a fixed belief that only the might of Germany could tackle so formidable a task as the complete 'Ring', and that only initiates and the wealthy could pass through its circle. The English language and a moderate reduction of prices worked a great change. In later years we have had plenty of late Wagner in English, and no doubt it would have come in time by natural progress; but it was this season of 1908 that gave the lead, and marked a turning-point in the history of 'The Nibelung's Ring' in this country.

Two cycles were given, in late January and early February. Both were conducted by Richter, the greatest Wagnerian of the day, a man whose weight and authority added prestige to the venture from the beginning. At that stage in our operatic affairs the ambition of an all-English cast could not be entertained—are we any nearer to it in 1951? Wotan was played by the famous American baritone Clarence Whitehill, a tower of strength. The Siegfried was Peter Cornelius—have we ever seen a better? He had a fine athletic figure, youthful in its motions, and a heroic voice of beautiful quality. Mime was played by Hans Bechstein, Loge by the Canadian E. C. Hedmont, who was also the producer. Visitors from Germany had to be coached in their English, and: 'strange to say, they put their words across better than the natives; in the case of Bechstein this was painfully apparent'. So says Mr. Hermann Grunebaum, a musician personally concerned in the performances, who has sent us his reminiscences of the season. We draw upon them below.

The casts of the first cycle (omitting the names already mentioned) were as follows:

Rhinegold—Alberich, Thomas Meux; Fricka, Maud Santley; Donner, Charles Knowles; Froh, Walter Hyde; Fasolt, Robert Radford; Fafner, Francis Harford.

The Valkyrie—Siegmund, Walter Hyde; Sieglinde, Agnes Nicholls; Hunding, Robert Radford; Brünnhilde, Borghild Bryhn; Fricka, Maud Santley.

Siegfried—Alberich, Thomas Meux; Woodbird, Caroline Hatchard; Fafner, Francis Harford; Erda, Edna Thornton; Brünnhilde, Agnes Nicholls.

Twilight of the Gods—Brünnhilde, Perceval Allen; Gunther, Frederick Austin; Gutrune, Edith Evans; Hagen, Charles Knowles.

There were two major surprises in the English cast. Perceval Allen, who was new to the operatic stage, sang Brünnhilde's music with commanding power and richness of tone. Walter Hyde, stepping from light musical comedy into the part of Siegmund, made his name in a night by his firm and pleasing tone and his fine lyrical phrasing. For some years after this début he held a leading place in English Wagnerian casts. Thomas Meux also made a hit as Alberich; and, for the rest, English Rhinemaidens and Valkyries gave delight by their precision and beautiful tone.

Mr. Grunebaum now takes up the tale. He is concerned chiefly with the aftermath of the first season and with the personality of Hans Richter. He says:

The English 'Ring' succeeded so well that the management decided to repeat the venture, this time with the 'Ring' as the foundation of a more extended repertory. 'The Mastersingers', 'Madame Butterfly' and Naylor's prize opera 'The Angelus'* were given, and popular operas such as 'Carmen' and 'Faust'. The chorus,

* Messrs. Ricordi offered a prize of £500 for an opera by a British-born composer. The award was made to Dr. E. W. Naylor, then organist and lecturer in music to Emmanuel College, Cambridge. The libretto of the prize-winning work, 'The Angelus', was by Wilfrid Thornely, of Trinity Hall, Cambridge.

consisting largely of students from the Royal Schools of Music, was trained by Emil Kreuz, a viola player who for some time had turned his activities towards opera. For this season a new Brünnhilde was secured. She was a beautiful American, Madame Saltzmann-Stevens, who looked very different from the usual corpulent type. Otherwise the casts for the three cycles of the 'Ring' were much the same as in the preceding season. 'Butterfly' was given with Florence Easton, a well-known Anglo-American singer. Her husband, the tenor MacLellan, sang the part of Pinkerton. Percy Pitt conducted.

These experiments, if they proved satisfactory, were to lead to the establishment of permanent English opera. Richter was behind the scheme; to establish a National Opera was to be the culmination of his artistic activities in this country. Our hopes ran high, and we thought the goal was at last to be reached. At the end of the second season most of the members of the company, headed by Richter and Pitt, met at a luncheon party at Pagani's, where speeches were made and toasts were drunk to the future of the National English Opera. During the same afternoon the rumour passed round that a board meeting of the Syndicate was about to discuss the future of the venture. Soon came the news that the venture was to be discontinued. The financial losses had been heavy. It might have been possible to make them good by including popular operas such as 'Carmen' and 'Faust'; but the chorus-master declared that there was too little time for these to be learnt. Neil Forsyth, the secretary and business manager of the company, told me afterwards that this difficulty was one cause of the negative decision.

Richter was deeply disappointed. It was a blow that affected his whole attitude towards opera in this country. He interviewed Queen Alexandra and other people who he thought might be helpful, without avail. The winter of 1910-1911 brought no English season; instead there came Beecham with Strauss's latest sensational opera 'Electra'. The English artists who had taken part in the Wagner performances went up to Edinburgh, where Denhof brought out the 'Ring' under Michael Balling of Bayreuth.

Richter conducted one more 'Ring' during the following international season. Then his health broke down, and other conductors had to come to the rescue.

To the present generation Hans Richter is little more than a name; and indeed there is a tendency to question his greatness. He would certainly not stand nowadays in the 'brilliant' class. Yet there was a certain bigness about him. All that mattered to him was to give a perfect performance of the music in hand. He strove for no special effects; they had to evolve naturally and at the right moment. The first time I heard him conduct 'Rheingold' it sounded like a classical work. The flow of musical line went on steadily, and climaxes came only when the situation required them. Yet it all sounded far from academic or dull. It goes without saying that he knew the 'Ring' better, musically, than anyone else. How far he entered into the inner meaning of the work it is difficult to know. There were, however, certain passages that affected him deeply: for example, the moment when Siegfried brings the Ring and Tarnhelm out of the cave after slaying the dragon. To him they are no more than pretty objects. But as the horns steal in with the Rheingold theme the orchestra beautifully tells us what they are and what they mean. To quote Richter's own words: 'Tears run down my cheeks each time at this point'. The last time he conducted 'Götterdämmerung' the scene between Waltraute and Brünnhilde affected him greatly. The former sings of the gods' nearing their end. Did Richter feel that his own career would soon come to an end? In fact it did.

To Wagner he was a true stalwart. He told me one or two interesting stories of the master. He said: 'I never saw Wagner in a happier mood than when he was orchestrating the second act of the Mastersingers'. The composer used to ask him 'whether it would sound all right'. Richter also spoke of the way Wagner played the piano. Once when a singer was rehearsing Elsa's music on the balcony he played it so badly that Richter had to intervene and take his place. Richter told me once that he 'never saw a man play the piano with such a genius-like clumsiness as Wagner'.

Richter thus had his genial moods. But it was not thus that he rehearsed opera in the theatre. There he was a tremendous personality, and truly awe-inspiring to a newcomer with the black skull-cap which he wore to protect his head from the theatre draughts. When he sang a cue or corrected a musical phrase he sounded angry, for he had to strain to produce the upper notes. If a member of the orchestra had the misfortune to play a wrong note at a performance it was of no avail for him to get away unobserved at the end. If Richter met him in the street or at a railway station the poor man would be told what note he ought to have played, or have it sung at him there and then. However, Richter was never sarcastic or malicious, for all his shouting. He was a generalissimo whom his forces respected and admired, while they lived in awe of him. His tempi varied very little from one performance to another; somehow they had crystallized, but were never rigid. He valued good orchestral players highly, and did not stint his praise.

Though he is remembered chiefly by his Wagner and his Beethoven, he did full justice to Brahms, Tchaikovsky, Glazunov and others, and not least to Elgar, whose Enigma Variations he was the first to perform. With Richard Strauss he went as far as 'Till Eulenspiegel', of which he said: 'That is Strauss picturing himself'. Orchestral playing is now on a higher level than in his day. The finely-shaded dynamics to which we are accustomed were scarcely known at that time. If I am rightly informed it was Gustav Mahler who introduced the modern school of orchestral playing.

Richter behaved strangely during the first World War. It is not impossible that his great disappointment about the National English Opera contributed to this attitude. However, within his sphere he was a great musician.

The Town Band (eighty-three musicians) of Solothurn in Switzerland will give a concert at Westminster Central Hall on 12 June. The programme will include yodelling and solos on the Swiss Alpine horn. Dr. Franz Königshofer will conduct.

The Musician's Bookshelf

'Schubert: Thematic Catalogue of all his Works in Chronological Order.' By Otto Erich Deutsch

[Dent, 45*s*.]

'Before you can describe Schubert's artistic development you have to compile a chronological list of his works.' The words were written in November 1857 by Leopold von Sonnleithner to Ferdinand Luib, who was, at that time, planning a biography of the composer. Nearly a hundred years have gone by before the ideal has been realized, and the chronological list, at length, compiled.

This catalogue, the crown of a lifetime's work, is destined to be one of the permanent reference volumes in music, a book which future generations will venerate as one of the outstanding products of musical scholarship in the twentieth century. In full but concise form it presents the composer's works from year to year, gives the date, or conjectural date, of composition in the vast majority of cases, quotes from each work the *incipit*, or opening bars, for the purpose of identification, indicates the whereabouts of the autograph manuscript when this is known, and provides details of the first edition and the first performance. If this were all it would be amply sufficient; but the value of the catalogue is enhanced a hundredfold by the inclusion of brief notes to nearly every work, notes which supply all manner of vital details. They will be referred to later.

Deutsch's book inevitably suggests Köchel's 'Mozart' Catalogue, now by similarity, now by contrast. There is no attempt, in his inventory of the works, to give to each item a supplement containing details of later editions and issues; this is, in any case, of doubtful necessity. Only a one-stave system is used for the musical themes. The space saved makes the book an easy one to handle and use, and enables the author to include more useful and interesting information. Needless to say, Nottebohm's catalogue of 1874 is completely superseded; what little value it possessed after the publication of the Schubert *Gesamtausgabe* has now vanished.

The number of works by Schubert which Dr. Deutsch lists is two short of a thousand: this includes some thirty lost items, mostly songs. We have often read that Schubert wrote more than any of the great composers; how far does this grand total substantiate the claim? In so far as it is possible to make any comparison, let us take the two composers whose works are comparable in variety and type—Mozart and Beethoven. We find that the former composed just over six hundred works, the latter just under four hundred. And Schubert's astonishing number of compositions was written in nineteen years, from 1810 to 1828!

The musicians and librarians and collectors whose shelves will be graced by this catalogue are fortunate in the type of man who has chosen to make the compilation of it his aim, and who has bent his gifts to its completion. No sensitive reader can be unaware of those gifts: the accuracy, the scholar's grasp of the essential, and the unequalled knowledge of the Austrian artistic and social background against which the composer worked. In addition there is the fortunate circumstance that Dr. Deutsch has himself had a long experience of editorial and publishing work, which gives him the inside information necessary to interpret the similar efforts of others. It is also obvious from reading the catalogue that those gifts and that experience were directed by an inflexible purpose: the decision to compile the list was taken in 1912; since then two world wars and successive European upheavals have failed to prevent its final triumph. And the erudition displayed in the accessory information is amazingly rich and admirable. It is a fact, of course, that Schubert drew on an enormously wide range of literature for his vocal settings—songs, part-songs, cantatas, operas and the like. While this may be a subject for censure on the part of those who prefer words for music to be chosen only from the standard poets, it nevertheless provides ancillary Schubertian studies of fascinating interest. Thus, to take two points of interest to scholars of English literature only, the catalogue shows that Annot Lyle's song in Scott's 'Legend of Montrose' is not by Scott at all, but was borrowed by him from Andrew MacDonald's comedy 'Love and Loyalty', and that the words of the song 'Der Weiberfreund' are by the 'metaphysical' poet, Abraham Cowley, and come from 'The Inconstant' in his series of poems 'The Mistresse' (1647): they were translated into German by J. F. von Ratschsky.

There are, naturally, contributory factors to the mass of erudite information given: successful unravellings by many scholars of various Schubertian problems; relevant facts from critical essays in periodicals and books published in Germany, France, England and America, from numerous Memoirs, from obscure letters of the nineteenth century; mentions of facsimile publications of manuscripts in various journals, and of a great number of arrangements of Schubert's works. At the same time Dr. Deutsch has gathered together all these factors and added them to his own researches, to enrich and make more profitable the bare facts of his cataloguing.

To return to the main theme: how does this chronological list cast light on Schubert's artistic output and development? To different people it will inevitably do so in different ways; but unquestionably one of the most significant revelations of the catalogue is the existence of a multitude of sketches, rough copies and variants of the finished products. Too many erroneous conclusions have been drawn in the past about Schubert's uncritical methods of composition. Fluent he must have been, and, to a certain degree, impatient of extensive revision; but the cheerful indifference as to whether a work turned out well or ill, the ungoverned copiousness, the clairvoyance, the lack of artistic conscience—they are all apocryphal and discounted by these evidences of careful preparation and self-examination.

Within the various categories, the *Gesamtausgabe*, by its chronological arrangement, has

already done much to give us the pattern of Schubert's development, particularly with the songs: the thematic catalogue contributes nothing fresh here. But what it does, astonishingly, is to let us draw all manner of fresh conclusions about these songs within the framework of Schubert's whole working life. How, again and again, we feel that he returns after weeks of working on Mass, or opera, or chamber music, to the production of a batch of his loveliest *Lieder*; all through those nineteen years there is evidence of this turning aside, as it were, to his song-writing, to the form with which he also 'unlocked his heart'. But more than this, there is the witness of the catalogue to modify a little the too clear-cut view that his maturity in song-writing outstripped his maturity in instrumental composition; because it is obvious how the continual production of instrumental works contributed so much to the songs, as they came. To take one instance only: we think of 'Gretchen am Spinnrade' as a masterpiece at the threshold of his career; a masterpiece it certainly is, but the catalogue shows it to have been preceded by over a hundred compositions, among them over thirty full-scale instrumental works! Would 'Gretchen' have been possible without these contributory efforts?

We see, from this catalogue, Schubert's early absorption in the string quartet, the dominating influence of opera in the early 1820's, the late appearance of the piano sonata in his works—the first one is numbered by Dr. Deutsch as the 157th work. (How many other composers have written, as Schubert did, their symphony no. 1 before their piano sonata no. 1?) As for his symphonies, we discover a fact on which the *Gesamtausgabe* is silent: that the famous 'Unfinished' Symphony was one of three similarly unfinished symphonies in the ten years which separate the 'Little' C major of 1818 from the 'Great' C major of 1828.

Other matters in connection with his artistic career which arise as we read this book are of great interest; the productivity in those incredible summer months of 1815 (which saw the appearance of seventy works) and in the spring of 1817; the equally surprising paucity of 1820, during which Schubert composed only twenty-nine works (some, however, of first-rate quality, the 'Quartettsatz' among them). According to Dr. Deutsch's list the summer of 1820 was in fact completely unproductive. This is the period when the composer's two operatic works, 'Die Zwillingsbrüder' (The Twin Brothers) and 'Die Zauberharfe' (The Magic Harp) were produced in Vienna, and the blank months serve as an ominous token of what might have happened to Schubert's creative work had more of his operas been staged, successfully or otherwise.

Less important details emerge from the text, although to the Schubertian they are still of interest. The great variety of texts on which Schubert drew has been mentioned: apart from German, there are examples of Latin, Italian, Hebrew and liturgical texts; there are texts translated from English, French, Greek, Hebrew and Italian; there are texts from novels and plays and Biblical sources. Yet, and this too is made clear from the *incipits* of the songs and part-songs, Schubert consistently used his own tongue in giving directions as to how his vocal compositions were to be sung. Nearly a hundred different German marks of expression are quoted from the songs alone, and these have an extraordinary range, from the exalted to the extremely personal and intimate. Another point that strikes the reader is the colossal output of dance-music for piano, some of it still unprinted. A large number of these dances are of an extremely 'occasional' nature, and without much value apart from their now out-moded functional purpose; but they have all, evidently, received the same careful attention as the most important instrumental works.

One or two matters in which the author has rectified errors by his researches, and presented his results, may be noted: the new dating of the celebrated 'Litany'—1816—will come as a surprise to those who have always thought of it as composed at Zseliz in 1818; the discovery of sketches to two of the polonaises in op. 75 shows that these works, hitherto thought to have been written in the 1820's, belong in fact to 1818; there are one or two songs, for example 'Wiegenlied' (Cradle Song), whose words turn out to be by anonymous poets, and are no longer to be associated with the authors named in all the popular song editions.

The catalogue is amply provided with appendices which collate Schubert's opus numbers and all the contents of the *Gesamtausgabe* with the catalogue entries, and it is very fully and adequately indexed.

Any criticism of this book must be of a trifling nature, but one small one may be made. Since this is a chronological list it would, perhaps, have been more profitable to break down one or two opus numbers of dance-music into their component parts. Op. 9, for instance, consists of dances ranging from 1816 to 1821, yet all are massed under an 1816 entry. They are, of course, carefully cross-indexed, but this cross-indexing is less effective. In the case of the song-cycles we find that Dr. Deutsch has, naturally, kept them as units, and placed them according to the month of their commencement, although here, too, a problem remains, for each one was spread over several months. Custom, again, compels him to retain the title 'Sonatina' for each of the three works for piano and violin which comprise op. 137, although, as his notes make clear, Schubert called them 'Sonatas'.

This book is not only the first thematic list of Schubert's works in chronological order; it is the first of its kind ever to be published in English. The publishers, handsomely thanked by Dr. Deutsch in his Preface, deserve the gratitude also of musicians throughout the English-speaking world. Together with the author's 'Schubert: A Documentary Biography', this thematic catalogue lays the foundation of scholarship in Schubertian matters more firmly than any other books do for any other composer.

In conclusion, one can only hope that the same usage will be extended to the 'Schubert' catalogue as is extended to Köchel's 'Mozart' catalogue. The opus numbers of the composer's works are not merely no guide at all to the order of composition; they are simply misleading. Some of the songs in the very last opus—173, published in 1867—were composed by Schubert *before* his op. 1, published in 1821. How much more satisfactory,

in that case, would be the references—'Amalia' (D.195) and 'Erlkönig' (D.328)! And where duplicate settings of words are concerned, e.g. 'Nur wer die Sehnsucht kennt', of which there are six, and where there are several similar works in the same key, this kind of catalogue-enumeration would obviously be invaluable.

MAURICE J. E. BROWN.

'Bizet.' By Edward Lockspeiser
'Franck.' By Winton Dean
'Mussorgsky.' By Hubert Foss

[Novello's Biographies of Great Musicians. 9*d.* each.]

Musical biography, thanks to its former excesses of irrelevance and romantic fabrication, has long lain under a salutary suspicion. Perhaps the reaction went furthest in the publication by Walker and, posthumously, Tovey of books entitled 'Beethoven' which contained hardly a scrap of biography. The history of music soon resolves itself into a ruthless discussion of works, and works only, and as far as the composer is concerned it does not require to know all, since the question of forgiveness is not going to arise.

These little books of less than twenty short pages seem to have solved the problem perfectly, for they contain at once the maximum and minimum amount of biographical detail that is relevant, and further insist on some appraisal however summary of the most important works listed in them. It would hardly be expected that new facts and judgments should come to light in this brief span, yet each writer has so arranged his work that the reader is left with a clear vignette of the composer, in some cases with a clear background as well.

The coincidence of the books on Bizet and Mussorgsky underlines some similarities other than those of date. Both were operatic composers who produced one masterpiece and many torsos; both suffered, if that is the word, from a passionate instability of temperament which made for incoherence; both, as regards style, created something from nothing, being the inheritors of no assured tradition. Of Bizet, Edward Lockspeiser says:

> 'His entire creative life seems to have been tragically, almost fatally designed for the production of this one masterpiece. . . . Yet with this one opera he created a style unmistakably his own that places him somewhere half-way, in the evolution of French Romantic music, between Berlioz and Debussy.'

Of Mussorgsky, Hubert Foss says more oracularly:

> 'He had, internally, explosive elements of genius that simultaneously made him into an extrovert creator and destroyed him as an introvert egomaniac. . . . Easy enough, it is indeed, to blame him and not the world around him; but without his ill-assorted personality, we should not have had his music as our permanent possession.'

Both writers have the skill to extract from letters sentences at once striking and revealing, and one cannot resist quoting Bizet's endearing admission: 'I sometimes get lost in houses of musical ill-fame. I confess to you beneath my breath, I love it when I do'.

Reaction from d'Indy has made it almost a matter of reproach that César Franck frequented no houses of ill-fame, musical or otherwise. Winton Dean does his best with the one picturesque incident, the wedding, albeit not with an actress, in a revolution: 'this mildest of composers was married in circumstances worthy of Berlioz'. He is also at pains to discount the stories of Saint-Saëns's contemptuous coolness and of the jealousies surrounding Franck. Why, at any rate till the late eighties, should even his colleagues have known his worth as a composer? 'He did little to push his own reputation; he was a very inept conductor, and no judge of a performance'. Mr. Dean says with characteristic penetration: 'had Franck died at fifty or even a few years later we should never have heard his name', and he attributes the big works of the eighties to the stimulus of the Société Nationale de Musique, of whose original committee Franck was a member. The author's final service is to dissociate Franck's teaching methods from the later dogmatism of the Schola Cantorum.

I. K.

'Ornamentation in J. S. Bach's Organ Works.' By Putnam Aldrich

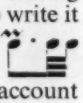
[New York: Coleman-Ross Co. Inc.; Birmingham: E. W. Organ, 15*s.*]

No one who has tried to find out what Bach's ornament signs mean will need to be told that the subject is difficult. Bach's own solitary table is almost useless. The contemporary authorities are seldom completely intelligible; and in any case they spoke for themselves, not for Bach. The modern authors have an unfortunate habit of laying down rules that do not work. There is room, not for another text-book, but for a discussion of the major problems with a frank admission that they have not been solved, and are never likely to be: that nothing better can be expected than sets of personal solutions, free from gross anachronisms, and valid for individual players.

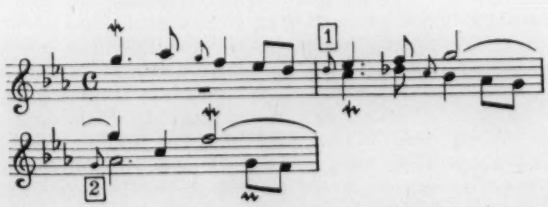
Mr. Aldrich's book would have been more helpful if he had approached the subject in a rather less conventional way. It is not enough to say that auxiliary notes should usually be diatonic, because one cannot distinguish between diatonic and chromatic until one knows what the key is, and this is a matter on which musicians do not always agree. Mr. Aldrich's discussion is not thorough enough to ensure that his readers will play the Little E minor properly; and his statement that Bach specified chromatic auxiliaries by small accidentals ( ) is likely to do harm. Whether or no Bach used them, it is certain that when such accidentals appear in modern editions, they are usually editorial; and although they are not always wrong, it would have been better to issue a warning against them than to encourage their adoption. Accidentals of this kind appear in Mr. Aldrich's Exx. 21 and 27. That in Ex. 27 is not authentic; those in Ex. 21 cannot be proved authentic, for the autograph is not extant. Admittedly they are all cor-

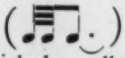
rect; but it is as well that their origin should be known.

It is possible that Bach's debt to the French has been somewhat exaggerated by the enthusiasm of reminiscence-hunters; and similarly, it may be that Mr. Aldrich has drawn his evidence rather too much from French sources, and rather too little from Germans who were Bach's contemporaries or immediate successors. In this matter he is not quite consistent; for on the one hand he blames editors for not printing ornaments that can be ascribed to Bach's pupils and early copyists, and on the other he is reluctant to learn from the most important of all Bach's pupils, his son Emanuel. Be this as it may, one has the impression that he has over-simplified his subject. The evidence he presents leads naturally to his assertion that *all* shakes begin on the upper note; but other evidence does exist, and the doubts of one reader have by no means been dispelled. Moreover, it is surely too much to say that the short shake beginning on the main note (𝆒, meaning *cdc*) was not *introduced* until after Bach's death. Emanuel Bach *described* it in 1753, saying that it had not been mentioned by other writers. This certainly does not suggest that the ornament was a novelty in 1753; it seems more likely that it was then well established, and that the reason why it had not been described previously was that the other writers had confused it (the Schneller) with the Pralltriller. Emanuel himself did not succeed in making the distinction clear, and Türk, complaining of confusion in Emanuel's works, was not much more successful.

Mr. Aldrich is surely too trusting when he says that the speed of a shake is 'almost always suggested' by the note-values used for the closing-notes when they are written out—as they often are—and therefore that in bars 3 and 5 of 'An Wasserflüssen' (four-part version) 'Bach evidently wants trills of different speeds'. If a shake with closing notes is to last for a minim, it is natural to write it thus ; if for only a crotchet, thus 
Calligraphic convenience is quite enough to account for the notation of these two bars.

Mr. Aldrich sees written-out mordents 𝆒) in much of Bach's figuration and in some of his themes (e.g., the Dorian and F major Toccatas); and in dealing with this ornament he therefore emphasizes its melodic function and tends to adopt slow interpretations. This type of argument is of doubtful validity. On the same lines it would probably be easy to 'prove' from the third Brandenburg that Bach frequently played mordents before the beat. As for the slow interpretations, one of them leads to trouble with the appoggiaturas of the C minor Fantasia.

The first bars of the manual parts read thus (modernized from the autograph):

Mr. Aldrich interprets the second bar thus:

To make room for his slow mordent, he has had to make appoggiatura 1 a crotchet. Now he has rightly pointed out that when an ornament is thematic, one must look at all the entries of the theme before deciding on an interpretation. On this principle, appoggiatura 1 ought to match appoggiatura 2; and the latter cannot be longer than a quaver. (See also bar 15, where the ornamented note is itself a crotchet.) It seems to follow that the mordent should be faster 

In dealing with the Slide (which he calls the Double Appoggiatura from Below) Mr. Aldrich does not mention the possibility that Bach sometimes played this ornament before the beat. The organ work affected is 'Allein Gott' in A, the first of the three settings in the 'Eighteen'.

Some of the music examples seem to be quotations from Bach; but, as far as I can discover, their sources are not given, and since Ex. 14 proves that the key-signatures are not reliable, they are not easy to identify. This is inconvenient. In Ex. 39 Mr. Aldrich, who is throughout rather hard on editors, has neglected an editorial precaution and quoted from the Peters edition, which is wrong. In view of his low opinion of post-Bach authorities, it is amusing to find W. F. Bach's Clavierbüchlein dated 1770. There are other misprints; and although there is perhaps only one (Ex. 25) that is really misleading, there are rather too many for a small book on a difficult subject.

There is nevertheless much good in this book. The importance of the upper note as a discordant element in the cadential shake is duly emphasized; and the discussion of these shakes, and of the melodic formulae that require them, might be read with profit by a good many people. Except where mordents and short shakes are concerned, there is little to quarrel with in the interpretations; and there are some suggestive remarks on the positions where turns are effective, and on the replacement of shakes by turns and appoggiaturas. In fact, it seems likely that Mr. Aldrich could have written a much more helpful book, and it is regrettable that he did not do it.

W. E.

Books Received

Mention in this list neither implies nor precludes review in a future issue.

'Indian Dancing.' By Ram Gopal and Serozh Dadachanji. Pp. 119, with 94 illustrations. Phoenix House, 16*s.*

'Prelude to Music.' By Ralph Hill. Pp. 105. Ascherberg, Hopwood & Crew, 7*s.* 6*d.*

'Britain discovers herself.' By Denys Val Baker. Pp. 192. Christopher Johnson, 9*s.* 6*d.*

'The Rise of English Opera.' By Eric Walter White. With an introduction by Benjamin Britten. Pp. 335. John Lehmann, 21*s.*

'Music in the Church.' By Sidney S. Campbell. Pp. 64. Dennis Dobson, 4*s.* 6*d.*

'Messiah': A study in interpretation. By Percy M. Young. Pp. 72. Dennis Dobson, 4*s.* 6*d.*

'The Voice of the Mind.' By E. Herbert-Caesari. Pp. 366. Robert Hale, 21*s.*

'A Treatise on the Fundamental Principles of Violin Playing.' By Leopold Mozart. Translated by Editha Knocker, with a Preface by Alfred Einstein. Second Edition. Pp. 234. Oxford University Press, 30*s.*

'Music and Sound.' By Ll. S. Lloyd. Second edition. Pp. 181. Oxford University Press, 16*s.*

'Sinus Tone Production.' By Ernest G. White. Pp. 145. Dent, 10*s.* 6*d.*

'Bel Canto: Principles and Practices.' By Cornelius L. Reid. Pp. 211. New York: Coleman-Ross Co.; Birmingham, Edward W. Organ, 35*s.*

'My complete story of the flute.' The instrument, the performer, the music. By Leonardo De Lorenzo. New York: Citadel Press; Birmingham, Edward W. Organ, 45*s.*

'Bizet.' By D. C. Parker. Revised edition. Pp. 192. Routledge & Kegan Paul, 12*s.* 6*d.*

'Beethoven, Schubert, Mendelssohn.' By George Grove. With an Introduction by Eric Blom. Pp. 394. Macmillan, 25*s.*

'The Musical Experience of composer, performer, listener.' By Roger Sessions. Pp. 127. Oxford University Press, 16*s.*

'François Couperin and the French Classical Tradition.' By Wilfrid Mellers. Pp. 412. Dobson, 30*s.*

Round about Radio

By W. R. ANDERSON

THE month's best pleasure, coupled with illumination, has lain in the Third's reproduction of events in 1851. To this excellent panorama of a world now so strange to us—one of the B.B.C.'s shining successes—I have been adding the sidelights shrewdly thrown by Dr. Scholes's 'Mirror of Music'. It was a joy to hear a straight performance of 'I never loved a dear gazelle . . . but it was sure to die'—an easy mark for parody. But the sting of parody is two-fanged: we can't tell how long (or short) a time it may be until our own age's solemnities become screams. Yet how can some of today's monstrosities ever possibly be parodied? Themselves are their own travesties. As to 1851 and 1951, I await a sound summing of pro and con, credit and debit. Who will tackle it? Were people then—could they possibly have been—as neurotic as we are? And what, in music, does that word mean? I remember the title of one of the significantly numerous American cheer-up books: 'Be Glad You're Neurotic!' Meaning, I suppose, that present-day awareness, higher than ever, is potentially more beneficent than ever. But on every hand, as awareness turns to worry, it is being blamed for all sorts of fears. I believe many of them to be groundless, but cannot convince the majority.——Amid all alarms, when fearful officials stupidly panic about an artist's tiny slip, and the usually impeccable *Radio Times* takes to printing the same article in the issues of two successive weeks (here let me make my annual deeply respectful bow to the enviable professional skill with which it is produced), how sweet to find V. W. coming up with the expected comfort, in 'The Pilgrim's Progress'. It is linked with the symphonic spirit (no. 5), and the old 'Shepherds' scene is imported bodily. In that section, I think, are some of the swiftest, keenest thrusts in the work. I heard that Mr. By-Ends got a laugh; otherwise there was not much on the stage to excite, I gather. The big fight was not, it seems, anything like Hugh's: only a shadow-show. Perhaps all Apollyona is just that: Pollyana-stuff. The singers—Matters, Te Wiata, and all—seem to have been richly in the spirit of a work that, with its modality, hymnality and strong mixture-as-before sensibility, limned the too placid progress of this unimpassioned pilgrim. What it looked like I know not; as a stage creation it can't have been entirely satisfying. Perhaps ballet (like 'Job') would be best? I enjoyed V. W.'s swift attacks, his bold working-up and strong sense of knowing what to do next, in the only way that matters—a man's own, different way. Even if he does some of the things too often, he doesn't go on and on like a repetitive Liszt. I have not so glorified an opinion of some of V. W.'s art as the idolaters—whose writings, alas, are about all we are ever allowed to read. I wish the B.B.C. had more initiative and courage in letting us hear recalcitrant voices: but it's too late to expect that. It is clear that the free-speaking foreigner is the best critic of other people's art.

There is much to be said, however, for the critic who knows both our British ways and those of foreigners. I have been reading the book 'Radio, Television and Society' by Charles Siepmann, who, I believe, once worked for the B.B.C. Speaking now from the American standpoint, he compares not only that broadcasting system with ours, but a number of others, giving plenty of figures, and speaking charitably of nearly all men and ways. His doubts about our Third Programme are a little unusual. 'No broadcasting system on earth provides comparable fare'; but he thinks it's trying too hard to educate us, and that its concept of culture may be outmoded. I find rather curious his argument that as we are now 'ravished and impoverished by war and caught up in the throes of a world revolution', we should not concentrate on this Third-Programme cultivation of good taste. There is something more in his argument than I can indicate in a few lines: he should be read. He has doubts also about the Old School Tie direction, about the poor representation of the country's new ruling class among the directors, and about the marvellous—unique is not too strong a word—dictatorship which began with Reith, but has not basically changed since his day. One could write a book nearly as long, in profitable discussion of this one. Some of its revelations about American ways—though they are not of the most horrific—will probably make most of us better satisfied with even the ramshackle empire of the B.B.C. than with a system which has so debauched taste and debased minds as that cherished (or endured) by our friends overseas. In only one matter does Mr. Siepmann seem perverse: his account of the B.B.C.'s status as supposedly independent of the government. There he seems to me fantastically off the rails.

I should like to see his thoughtful, timely book well debated wherever there are people who value the things of the mind and spirit.

'Luisa Miller', which came between 'Macbeth' and 'Rigoletto', has strong domestic interest. What immense energy those villains (Baronti, Vaghi) possessed: and how cleverly Lucia Kelston employed coloratura. Every new Verdi work (new, that is, to nearly all of us) increases admiration for the great old man's resource in self-discovery. I see, by the way, that White's book on 'The Rise of English Opera' remarks that there is no record of performances in these isles of more than half the works which preceded 'Luisa'. So there remains plenty of spade-work for our beneficent B.B.C. (Similarly, there are fifteen Rossini operas and nine Richard Strausses awaiting their first performance—of *any* kind—in Great Britain!)——A Belgian-French programme brought Jongen's E flat piano quartet, op. 23, and Absil's op. 33. The latter, brisk, moderately modern, sounds old-fashioned, in post-Impressionist style. A mediæval touch once or twice is pleasing. The Jongen is lighter, in the tuneful, dashing, older-fashioned French romantic spirit, building up sequentially, and reminding me in its general cast of Saint-Saëns. Roussel's clever oriental evocations in his songs are, to me, even better than Ravel's. He seems to have refined, out of his travels in the East, a personal harmonic distillation which sounds to my ear purer than Ravel's, less mixed with other elements.——The new Hindemith 'Sinfonietta' contains some dainty skittishness, ample trivial rhythm-trot, and not much else. It seems clear that several talents are in decline or decay.——Armin Schibler's one-movement string quartet, op. 14, is a wilderness of uneasy, joyless patterning. I am weary to death of such things.——Enesco's wind 'Dixtuor', op. 14, is rather long (twenty-five minutes), but full of genial old-time romanticism, containing attractive elements of gentle waywardness in phraseology. The folk-elements (presumably Rumanian) are not wearisome, and Enesco's scoring is delightful. This is one of the Third's works a movement or two from which might well be tried upon customers of the other two programmes—yea, even of the Light. I should, however, avoid billing them as from a 'Dixtuor'.——To balance, the idea of 'Pianagrams' might perhaps be transferred from Light to Third. David Buchan improvises on popular tunes, the first letters of whose titles, correctly assembled, produce a word that is an anagram of another, to which a clue is given before the playing begins. It is a quite simple plan. I don't always win, and often have to guess, since many tunes familiar to the masses evade the musician's ear.——Another hearing of Gerhard's 'Duenna' (revised) made a somewhat stronger impression than the first. The orchestra still has most of the fun in this vivid, illustrative music which, in long spells, sounds a bit extravagant and over-whooped. There is too little repose in the clever but rather flibbertygibberty and, to me, decidedly tiring work. To learn those queer skipping recitatives must be a taxing job. The singers (Sladen, Dowling, M. Lawrence, Coates, Worthley, etc.) deserve much credit.——I always enjoy a bit of Bantock. Those 'Sappho' songs (Janet Howe) demonstrate the old man's eclectic skill as an exponent of the Wagner-Strauss orchestral uplifts: we have had no cleverer. There is of course some Lisztian motivation also, as in 'I loved thee, Atthis'; and how charming is his final demonstration of how to use the added sixth, which, like so many graces, has become an abomination in the hands of the tasteless.

'New Music': Bernard Stevens's 'Five Inventions' for piano are short and not too wild; Graham Whattam shows a free, promising fancy in his Shakespeare songs for soprano and choir (originally, women: now, with tenors also). They are in the Warlock taste, though without that writer's sometimes over-close Delian adhesions. Hoddinott's prelude and fugue for string trio is sinewy, straight-hitting, but not excessively harsh; Howard Clarke's three songs (Anthony Rye) are tuneful, lyrical, rather stiff in lay-out and timing of phrase: slightly Baxian, or Gibbsian. Pleasantly unstrained, they took me back, in general spirit, a quarter-century. Stephen Dodgson's sonata for piano duet sounded dryish; but to all these young composers—I have to think of them as ships that pass in the night—I wave goodwill. The *Countryman* once quoted the proverb: 'Yew ha' tew winter 'em an' summer 'em 'fore yew git tew know 'em'. I sometimes wonder how many winters and summers we and our British contemporaries will weather. Sometimes they seem all-wintry: but much of that effect must be due to the evil tensions and intentions of a world at once neurotic and 'tough' (perhaps the one word explains the other): the least favourable time for creative work that we have ever known.

On another aspect of tension: hearing Chopin's piano played, I looked up the 'Grove' article, and found that more than a decade after his time the utmost string-tension was sixteen tons: now it is thirty; so, we get a stronger *sostenuto*, but often, from popular virtuosi, less sweetness and inner strength. Tautening may mean twisting; on the whole, I am with Blake in 'Damn braces: bless relaxes'.

The Ripley Choir (Marjorie Whyte) showed some clean work; perhaps more bite or tingle could be injected (but I have only partly heard them: that is, by radio, never 'at first ear'). Many promising choirs might benefit by orchestrating their voices a bit more: for example, putting in one or two more reed-type sopranos: the flues often have too great preponderance. Among men, again, a gentle double-bass string-bite might be cultivated. That is a general observation, as is this other, that *piano* levels usually need more variety and resource, in colour.——Handel's 'Israel', in Tovey's edition, was sturdily done by the Westmorland Festival Chorus (Groves). Accents, as almost always, became square-cut; and though the soloists had all good mettle, I wish I could hope for the day when every voice on the radio will be perfectly steady. The work, at its best, is overpowering; in choral cumulation Handel never again let loose quite such an amazing, easy flood. The finest feeling, in places such as 'Thick dark-

ness', and the strange 'Thou didst blow', may impress many more than the tremendous fugues. The borrowings seem negligible now: what strikes through is the glorious, concentrated imagination of the man who could fire up so often to white heat, and who can still lift us out of our seats.—— Mendelssohn, too, could bring it off, but not so often: there is too much soft tissue, not enough carving to the mark of spiritual truth. 'The First Walpurgis Night' contains little besides the Druids' big 'production number', as we might call it. There is the old problem for the choir in 'Elijah': to be most of the time on one side, and then having to change to the other: in this case it is Druids into Christians. I have never yet heard ideal vocal dramatization of this kind. Gordon Clinton, one of the two baritones, showed how to do the trick, and I was glad to hear also that exemplary veteran Arthur Cranmer, still, at sixty-six, deserving the high name of musicians' singer.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

Annual General Meeting

The Annual General Meeting will be held on Saturday, July 21, at 2 p.m., in the Examination Hall (third floor) of the College. **Members only will be admitted.**

Distribution of Diplomas

The Distribution of Diplomas will take place on Saturday, July 21, at 3 p.m., in the Organ Hall. The President will give an address, and Dr. I. C. B. Keys, M.A., F.R.C.O., organist of the Queen's University of Belfast, will play some of the pieces selected for the January 1952 examinations. Admission free; no tickets required.

THE COLLEGE is open daily from 10 a.m. to 1 p.m., and from 2 p.m. to 5.30 p.m. Saturdays, 10 a.m. to 1 p.m.

J. A. SOWERBUTTS
(*Hon. Secretary*).

MISCELLANEOUS

Festival of Britain Concerts and Recitals

On the occasion of the opening of the Festival of Britain on 3 May by His Majesty the King a service of dedication was held in St. Paul's Cathedral. The opening versicles and responses were sung to the settings by William Smith (organist of Durham Cathedral 1588-98). Organ music played included the last movement of Stanford's Sonata Britannica, Walond's Introduction and Toccata and Purcell's Trumpet Tune and Air. Music by the Band of the Royal Military School of Music included Holst's Suite in E flat.

Ripon Cathedral—18-23 June: Daily settings of the canticles, motets and anthems (all examples of English Church music) and organ recitals. A concert of English music for strings on 7 July conducted by J. Chalmers Park.

St. Ann's Church, Manchester—Recitals of organ and choral music, 8 May to 16 October. Complete programme (price 2*s*.) from the organist and choirmaster, William Hardwick, at the church.

Richmond (Surrey) Community Centre Choir and Orchestra in Christ Church, Richmond, on 21 April. Composers represented included Tallis, Byrd, Purcell, Parry, Stanford and Vaughan Williams. Conductors were Irene Swann and Wesley Dennison. Edmund Eyre was at the organ.

Festival Church, St. John the Evangelist, Waterloo Road, recitals every Thursday at 8.0. Admission is by programme (2*s*. 6*d*.) which may be had from the church three weeks prior to each weekly recital. Among those taking part are the Dorian Singers (Matyas Seiber), the St. Michael's Singers (Harold Darke), the South London Bach Society (Paul Steinitz), the Kirkintilloch Junior Choir (Rev. J. R. Macpherson), the Dorking Madrigal Society (Charles Farncombe) and the Macgibbon Quartet. On Saturdays at 8.0 community hymn singing will be led by Free Church choirs.

Wells Cathedral: Festival week, 3-10 June: services and recitals; a pageant of Wells on 9 June, two performances at 2.30 and 7.0. Full programme and particulars of accommodation may be had from the Festival Secretary, 2 East Liberty, Wells.

Germani and Reger

Mr. Kaikhosru Shapurji Sorabji writes:

'I would like most heartily to "hear-hear" A. F.'s tribute to Fernando Germani's superb performance of that work of genius, the Reger Variations and Fugue on an Original Theme, op. 73, of which work I have been a devoted admirer ever since I first came across it as a lad. Germani is, it seems, the only organist with the technical capacity to play the work at its proper speed. Certain other performers limp through the work like a dray-horse over a water-logged field, reducing this tremendous and deeply disturbing work (as are all works of supreme genius) to musical nonsense. And, I do not hesitate to say that until one has heard this extraordinary work *as played by Germani* one has no conception of what the organ can be made to do, the astonishing flexibility and subtlety of which the instrument is capable.

'And even more wonderful an occasion was some years ago, during the bitterest of winters for a generation in London, when Germani gave an entire recital of many of the major organ works of Reger in a church where a volcano could have been safely put into cold store. And I never cease to long for a performance of the great Fantasy and Fugue, op. 135b, dedicated to Strauss, a magnificent specimen of Reger's art almost completely unknown here.

'It was, I believe, that great artist Dino Borgioli who said that anyone who did not hear John McCormack in his prime could have no idea to what heights the singer's art could reach. It can also, I think, be said that one does not know to what heights organ-playing can rise until one has heard Germani.'

A series of organ recitals by Dr. Harold Darke is in progress at St. Michael's, Cornhill, on Mondays at 1.0 throughout May, June and July. A large proportion of the music will be British: a German programme is to be given on 25 June, a Belgian on 9 July and a French on 23 July. The final recital, on 30 July, will be entirely Bach.

Dr. J. C. Bradshaw

A memoir is to be compiled of the late Dr. J. C. Bradshaw, formerly organist and choirmaster of Christchurch Cathedral, and Professor of Music at Canterbury University College, who went to New Zealand in 1902 having held posts at Adlington, Manchester, Llangollen and Scarborough and for a short period in 1922 acted as assistant organist at Southwark Cathedral. Will those who can supply reminiscences and other information please send them to Mrs. J. C. Bradshaw, 21a Dyer's Pass Road, Christchurch, S.2, New Zealand?

Mr. Andrew Hayden of 10 Westbourne Terrace Road, Paddington, W.2, asks whether any reader can supply biographical information about two organist-composers, Thomas Facer and Thomas Adams. The details known are that Thomas Facer was an organist in the Birmingham area and taught singing at King Edward's Grammar School during the early part of this century ; and that Thomas Adams, composer of well-known anthems, was organist at one time of St. Alban's, Holborn. Can these details be amplified and what are the dates of birth and death?

The rebuilt organ at the Parish Church, Ashbourne, Derbyshire, was dedicated on 9 March. The original organ was built by Hill in 1858 and enlarged in 1882. Messrs. Hill, Norman & Beard are responsible for the present rebuilding and enlarging. Mr. C. Daly Atkinson gave the opening recital at which the programme included Bach's D minor Toccata and Fugue, Lemare's Scherzo, Saint-Saëns's Rhapsody in A minor and the Scherzo from Guilmant's Sonata in C minor.

The Festival of the Three Churches (Ludlow Parish Church, Malvern Priory, Tewkesbury Abbey) was held this year in Malvern Priory on 28 April. Canticles were sung to Harwood in A flat and the anthems were Farrant's 'Call to remembrance' and Ouseley's 'It came even to pass'. Messrs. G. W. Whitehouse and H. Stubington were the organists and J. Durham Holl conducted.

At the recent Annual General Meeting of the Church Music Society a paper on eighteenth-century anthems was read by Mr. Watkins Shaw. The Society hopes to publish this paper later in the year.

A booklet entitled 'A Short History of the Organs of Wells Cathedral' has recently been issued by the Friends of Wells Cathedral. It contains some interesting and entertaining matter with photographic illustrations, and may be obtained (price one shilling) from the Friends at 14 Market Place, Wells.

The Students' Association Choir and Orchestra of the Royal College of Music gave a performance of Mozart's Mass in B flat on 3 May in St. Thomas's Church, Regent Street. John Birch was at the organ and Alexander Gibson conducted.

The Cathedral Singers (Peter Goodman) with Patricia Cracknell (contralto), Stella Bardsley (violin) and Eric Thiman (organ) gave a recital in Guildford Cathedral on 11 April. The programme included Bach's motet 'Sing ye to the Lord', Brahms's Alto Rhapsody and Thiman's Three Choral Songs of Praise.

Under the auspices of the Royal School of Church Music a Festival Evensong was held on 18 April in Holy Trinity Church, Upper Tooting. Arthur M. Stacey conducted and Richard F. Delacour was at the organ.

Handel's 'Joshua' was sung in St. Andrew's Presbyterian Church by the Church Choir with soloists and orchestra on 2 April. Mr. Gerald Bales conducted and Mr. Charles Peaker was at the organ.

Haydn's 'The Creation' was sung by the Central Hall Choir in Dene Side Central Hall, Great Yarmouth, on 10 April. The organist and director was W. M. Chapman.

Apologies to both Dr. Douglas Fox and Mr. Darwin Fox for confusion of names in a paragraph on page 223 of the May issue. The second adjudicator in the *Church Times* competition was Dr. Douglas Fox.

Appointments

Mr. Arthur J. Gibson, St. Saviour's, Alexandra Park.
Mr. Charles S. Mock, St. John's, Welling, Kent.
Mr. Alfred Francis Royle, St. Peter the Fisherman, Brixham, S. Devon.
Mr. Leslie Betteridge, St. Michael and All Angels, Croydon.
Mr. Frederick J. Helps, St. Mark's, Notting Hill, W.

RECITALS

(SELECTED)

Dr. Francis Sutton, All Hallows, Barking-by-the-Tower—Moderato, *Gade;* Second Benedictus, *Rowley;* Cantilene nuptiale, Toccata in G, *Dubois.*

Mr. J. P. Lewis, Victoria Road Congregational Church, Newport, Mon.—Overture to the Occasional Oratorio; Sonata no. 2, *Mendelssohn.* Joint recital with Mr. W. Vernon Thorn—Fantasia and Fugue in G minor, *Bach;* Chorale Preludes, *Bach, Reger, Parry;* Fantasy on B A C H, *Liszt.*

Mr. Bertram Rowley, Stretford Parish Church—Toccata and Fugue (the 'Dorian'), *Bach;* Scherzo in G minor, *Bossi;* Rhapsody in E, *Howells;* Sonata Eroïca, *Jongen.*

Mr. Derek Fry, St. Anne's Church, H.M. Dockyard, Portsmouth—Toccata and Fugue in D minor, *Bach;* Prelude, Fugue and Variations, *Franck;* Sonata in A, *Mendelssohn.*

Pershore Abbey—*Bach* programmes by Mr. P. B. Waddington and the Rev. Canon Bark.

Mr. F. H. Dunnicliff, St. Luke's Church, Redcliffe Square—Fantasia in F minor, *Mozart;* Caprice, *Guilmant;* Prelude and Fugue in D, *Bach.*

St. Thomas's Church, Regent Street—Mr. Ralph Downes—Pastorale, *Ducasse;* Variations on 'Est-ce Mars?' *Sweelinck;* Prelude and Fugue in E minor, *Buxtehude;* Choral Phrygien, *Alain.* Mr. John Eggington—Sonata no. 3, *Mendelssohn;* Choral in B minor, *Franck;* Prelude and Fugue in D, *Bach.*

Mr. Allan Brown, St. Paul's Church, Onslow Square (five programmes)—An Easter Alleluia, *Slater;* Madrigal, *Lemare;* Pastoral Sonata, *Rheinberger;* Sursum Corda, *Ireland;* Intermezzo, *Hollins;* Fantasia in E flat, *Saint-Saëns.*

Dr. Dennis J. Chapman, Manchester Municipal College of Technology—Occasional Overture, *Handel;* Allegretto grazioso, *Hollins;* In Paradisum, *Dubois;* Grand Choeur, *Guilmant.*

Mr. Robert S. Groves, Lord Mayor's Chapel, Bristol—Eleven chorale preludes, *Brahms;* Six Fugues on B A C H, *Schumann.*

Mr. F. C. J. Swanton, Mariners' Church, Dun Laoghaire, Dublin—Sonata no. 4, *Mendelssohn;* Three excerpts from 'The Way of the Cross', *Dupré;* Finale (Symphony no. 1), *Vierne.*

Mr. R. Alwyn Surplice, Lymington Parish Church—Prelude in A flat, *Macpherson;* Fantasia in G, *Bach;* Sonata no. 6, *Rheinberger;* Pièce héroïque, *Franck;* Berceuse and Scherzetto, *Vierne;* Sortie, *Whitlock.*

Mr. Tom Bates, Brunswick Chapel, Leeds—Prelude and Fugue in D minor, *S. Wesley;* Introduction and Fugue in C sharp minor, *S. S. Wesley;* Intermezzo (Symphony in B minor), *Barié;* Cortège et Litanie, *Dupré;* Stella matutina and Electa ut sol (Cinq Invocations), *Dallier.*

Mr. Malcolm Davey, St. Michael's Church, Chester Square—Voluntary in C minor, *Greene ;* Air and Gavotte, *Arne;* Gavotte and Variations, *Stanley;* Prelude and Fugue in C, Trio in C minor, Fugue in G, *Bach;* Choral in A minor, *Franck;* Scherzetto and Carillon, *Vierne;* Three Preludes on the Lady Margaret Hall Hymn Tunes, *Ernest Walker;* Carol and Fanfare, *Whitlock.*

Dr. M. P. Conway, Christ Church, Worthing—Exultemus, *Whitlock;* Two canons, *Schumann;* First movement, Sonata no. 7, *Rheinberger;* Scherzo in G minor, *Bossi.*

Mr. Mervyn Williams, Repton School Chapel—Sonata in C minor, *Mendelssohn;* Legend, *Dvořák;* Carillon, *Murrill;* Prelude and Fugue in E minor (the 'Little'), *Bach;* Two pieces, *Couperin.*

Mr. M. S. Richards, St. Andrew's Church, Corbridge—Fantasia and Fugue in C minor, *Bach;* Folk-Tune, *Whitlock;* Scherzo, *Gigout;* Lullaby, *Bernard Johnson;* Pastoral (Sonata no. 12), *Rheinberger;* Fugue on B A C H, *Schumann.*

Mr. Peter Goodman, Guildford Cathedral—Toccata in F, *Bach;* Sonata no. 4, *Mendelssohn;* Minuet and Toccata (Gothic Suite), *Boëllmann.*

Mr. Cecil Nuttall, Winchester Cathedral—Fugue à la Gigue, *Bach;* 'Rockingham', *Parry;* Fideles and Fanfare, *Whitlock;* Pièce héroïque, *Franck.*

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others, especially in the private performance of chamber music.

Mezzo-soprano, good standard, seeks accompanist. Putney-Wimbledon district.—E. E., c/o *Musical Times.*

Amateur orchestra needs two first and two second violins, two violas and a cello. Meeting Wednesdays in the vicinity of Marble Arch.—HALL, 19 Murray House, Vandon Street, S.W.1 (ABBey 6301 after 9.30 p.m.).

Amateur composer (semi-invalid) invites offer from group of string players willing to try over—for practice and experience—new unpublished suite for strings (arranged for double quartet, double-bass, solo violin), and would like to have opinion resulting from actual performance. Score and parts—in legible MS.—available on loan for reasonable period.—ANGELICA, c/o *Musical Times.*

Gentleman pianist wishes to meet others interested in solo playing, with a view to mutual criticism.—SOLOPIANO, c/o *Musical Times.*

Violin leader wanted for existing quartet, also viola to complete another chamber-music ensemble. Rehearsals Thursday afternoons, Battersea Men's Institute (near Battersea Town Hall), S.W.11. Extensive library.—LUMLEY-HOLMES, 7 Mayflower Road, Stockwell, S.W.9.

Lady violinist living in Oxford district wishes to meet pianist for practice, or would join an orchestra.—OXFORD, c/o *Musical Times.*

Young man, working for A.R.C.O. next July, wishes to meet another to study together. Near Birmingham and Stratford-on-Avon.—N., c/o *Musical Times.*

Young baritone wishes to meet other musicians for practice.—Mr. K. ALMOND, 22 Joel Street, Northwood Hills, Middlesex.

Bass-baritone, good standard, seeks accompanist. Close to Uxbridge.—N. L., c/o *Musical Times.*

Soprano wishes to join small operatic group in West End, Ilford or surrounding districts.—Miss D. GODDARD, 14 Manser Road, Rainham, Essex.

Cellist, advanced, wanted to complete quartet. S.W.20 district.—LIB 6004.

Kingsley Singers (madrigals and part-songs), meeting weekly in Hampstead, require extra tenor and bass for Garden concert in June.—SECRETARY, 76 Kingsley Way, N.2.

Experienced cellist required for an advanced string quartet meeting regularly in the London area.—Mr. E. JACOX, 101 Narbonne Avenue, Clapham Common, S.W.4.

Pianist (male, 36) wishes to meet another pianist for duets—Mozart, Beethoven, Franck, etc.—in Downend, Bristol, area.—E. S. R., c/o *Musical Times.*

The Alpha Singers, an amateur group rehearsing in Birchington, have vacancy for tenor. Monday evenings.—Miss KENSINGTON, 14 King's Avenue, Birchington, Kent.

Music in Public Schools

EASTER TERM 1951

(*The following notes are compiled with the co-operation of the Music Masters' Association section of the Incorporated Society of Musicians.*)

The Easter term, despite its name, rarely includes Holy Week and Easter day. When it does, as in 1951, the climax to the term's music-making is determined almost automatically. The notes that follow make an impressive record of chorales and requiem and passion music.

This summary is avowedly incomplete. News of some schools is lacking; details of professional concerts are deliberately withheld, as are the names of professional helpers at school concerts (mainly singers). It is unlikely that any long choral work was performed in its complete form. School choirs and orchestras are technically immature: the time available for rehearsal is very limited. Audiences vary in age and in experience, and in their capacity for sustained musical enjoyment. Consequently it is the rule rather than the exception that works such as 'The Messiah' or the St. Matthew Passion should be cut more or less drastically. But though some of the music is lost, what remains is sung with an enjoyment and conviction that is often lacking in more experienced choirs.

Aldenham (Mr. William Hook)—Concert of music by British composers: Purcell (trio sonata), Elgar (Pomp and Circumstance no. 1), Finzi (Two Bagatelles for clarinet), Walter Leigh (Concertino for piano and strings), Vaughan Williams (Four English folk-songs), Warlock (Capriol suite). Three professional concerts (piano, cello, and song recitals).

Ardingly (Mr. Robin Miller)—St. Matthew Passion: the only outside helper was the harpsichord player. Some of the boys sang the ripieno part at Glyndebourne on Good Friday. Two professional concerts (violin recital and chamber orchestra). House music competitions judged by Bruce Hylton-Stewart.

Birkenhead (Mr. B. Sandberg-Lee)—Choral and orchestral concert: Recorder trios, 'Two pieces for embryo school orchestra', Concerto for oboe and strings (Pergolesi-Barbirolli), Dunhill's 'John Gilpin' and Stanford's 'Revenge'.

Blundells (Mr. Wilfred Hall)—'The Messiah,' parts 2 and 3. Palm Sunday: service of lessons, chorales and motets (Byrd, Morley, Tallis, Weelkes). Music Club concerts with lectures: 'Folk songs' and 'Five composers'. Professional concert (cello recital).

Bootham (Mr. Percy Lovell)—St. Matthew Passion, sung by the school and the Mount girls' school. Concert by school orchestras: Bach, Sinfonia from cantata 29; Vaughan Williams, Folk-songs from Somerset; movements from Purcell's 'Virtuous Wife' and Britten's 'Soirées musicales'.

Bradfield (Dr. J. H. Alden)—Fauré's Requiem sung by members of the college in the parish church, with the Reading symphony orchestra. House music competition judged by Bernard Shore: a very comprehensive affair; the adjudication lasted altogether nine hours.

Bromsgrove (Mr. J. L. Crosthwaite)—'Elijah.' House music competitions judged by D. Barton Milton.

Bryanston (Mr. Paul Rogers)—Schütz's 'Seven words'. Easter carol service. Professional concert (violin recital). House music competitions judged by Edric Cundell.

Caterham (Mr. W. H. Milnes)—Five Music Society concerts, vocal and instrumental, including a members' evening.

Charterhouse (Mr. J. W. Wilson)—St. Matthew Passion. Two informal concerts, including movements from Beethoven's sextet, op. 71, and Prokofiev's 'Overture on Jewish themes'. Concert by augmented school orchestra: Beethoven's eighth symphony, and Mozart's A major piano concerto, with a different boy soloist for each movement.

Chigwell (Mr. J. G. Anton)—Handel's 'Passion of Christ'; the oboe and bassoon parts were played on genuine eighteenth-century instruments.

Clifton (Dr. D. G. A. Fox)—Fauré's Requiem. Parry's 'Blest pair of sirens' and Beethoven's ninth symphony (the choral finale was transposed down a tone). School orchestra: Schubert, Andante from 'Great C major' symphony and three movements from Dvořák's symphony in G. Music Club concert included Mozart's oboe quartet.

Cranleigh (Mr. Robin Wood)—Stage production of Handel's 'Belshazzar': cast of boys, with only one exception. House music competitions judged by Arnold Greir.

Dauntsey's (Mr. C. L. Nightingale)—Professional concert, and House music competitions judged by R. B. Ferry.

Denstone (Mr. Lionel Lethbridge)—Choral and instrumental concert of British music (Purcell, German, Dyson, Vaughan Williams, Warlock). Professional concert (vocal). House music competitions judged by Douglas Fox.

Forest (Mr. W. B. Buncher)—'The Messiah.' A service on Good Friday included music from the St. Matthew Passion.

Framlingham (Mr. Alan Hall)—'The Messiah,' part 2. At an end-of-term concert Gossec's 'Overture and Ayre' was played by a recorder band.

Giggleswick (Mr. H. L. Smith)—Music from 'The Messiah'. Two professional concerts (piano and cello recitals).

Harrow (Mr. Hector McCurrach)—'The Messiah,' parts 2 and 3 (the whole school joined in some of the choruses). Four professional concerts (original piano duets, chamber music, string orchestra). House instrumental ensembles: various items by ten different houses.

Hurstpierpoint (Mr. W. E. Smith)—'The Messiah.' Good Friday service included chorales and Schütz's 'Seven last words'. Professional concert (piano recital).

Kingswood (Mr. P. J. Hancox)—School orchestra with Jean Pougnet: Mozart's fifth violin concerto and Andante from Beethoven's first symphony.

Malvern (Mr. Leonard Blake)—Charles Wood's St. Mark Passion. Choral and orchestral concert: Stanford's 'Songs of the Fleet' and orchestral music by Lully, Haydn and German. Boys' concert of vocal and instrumental music included a movement from an early Haydn string quartet.

Oundle (Mr. J. A. Tatam)—Boys' concert, with three compositions by members of the school. Three professional concerts (brass band, vocal ensemble and the London Senior Orchestra). House music competitions judged by the Rev. Greville Cooke.

Repton (Mr. M. W. Williams)—Music staff concert (Mozart's clarinet trio in E flat and Finzi's 'Three bagatelles'). Professional concert (violin and piano). House singing competitions judged by David Willcocks.

Rugby (Mr. C. L. Salmons)—Choruses from the B minor Mass. Boys' concert: Vivaldi, concerto grosso for four violins and strings; Mozart, quartet for flute and strings; Bach, concerto for four pianos and strings. School orchestra: Beethoven, 'Leonora' no. 3; Brahms, Allegro con brio from third symphony; Franck, Symphonic variations. Concert by junior orchestra. Three professional concerts.

St. Peter's, York (Mr. Frederic Wain)—St. Matthew Passion: a comprehensive performance, sung in two parts, with an interval.

Sedbergh (Mr. K. Anderson)—School concert: Boyce symphony, two movements; Tchaikovsky, Waltz from Serenade. Two professional concerts (viola and piano trio). House competitions judged by Dr. W. N. McKie.

Sherborne (Mr. Robert Ferry)—Mozart's Requiem Mass, with the Sherborne school for girls and Lord Digby's school for girls. Music Club concert: music for wind instruments: Scarlatti-Westrup, 'Tempo di ballo'; Mozart-Phillips, 'German dance'; Battishill-Collins, 'Gavotte'; Bach-Cox, 'Gavotte'; and music for orchestra: Vaughan Williams, 'Rhosymedre' and Arnold Foster, 'Morris dance tunes'. Two professional concerts (wind ensemble and piano quartet). House singing competitions judged by Douglas Guest.

Tonbridge (Dr. A. W. Bunney)—Bach's St. John Passion. School orchestra: 'Magic flute' overture; Elgar, 'Contrasts'; Bach, piano concerto in G minor. Boys' concert: Mozart, trio in E flat, first movement; Beethoven, quartet in E flat, op. 16. Professional concert (choir). House singing competition judged by Dr. R. S. Thatcher.

Uppingham (Mr. Christopher Cowan)—Handel's St. John Passion. Two boys' concerts. Military band concert; Elgar, 'Pomp and Circumstance' no. 4; Bizet, 'Intermezzo' and 'Farandole'. House singing competition judged by Dr. W. N. McKie.

Wellington (Mr. Maurice Allen)—The Creation, parts 1 and 2. Bach's St. Luke Passion. Boys' concert: Schumann, 'Carnival' and Brahms, 'Gypsy Songs'. Two professional concerts (piano trio, and the London Symphony Orchestra, conducted by two old boys, with first performance of John Addison's 'Heroum Filii' overture). Music Society: illustrated paper on 'Programme music'.

Westminster (Mr. Arnold Foster)—Brahms's Requiem (the baritone soloist was an old boy); Mozart, 'Titus' overture; Tartini-Jacob, concerto for clarinet and strings; Fauré, Suite 'Pelléas et Mélisande'.

Whitgift (Mr. J. S. Odom)—School concert: madrigals; Bach, Sinfonia for oboe and strings; Mozart, two movements from piano concerto in D. Founders' Day service in Croydon parish church, which included Vaughan Williams's Te Deum in G.

Worksop (Mr. L. W. Hudson)—'The Messiah.' Boys' concert: excerpts from Gilbert and Sullivan operas, following up a lecture on the subject by Boyd Neel. Two professional concerts (piano and piano trio). House competitions judged by Christopher Cowan.

Wigmore Hall

ON the publication-day of the present issue the Wigmore Hall, Wigmore Street, London, will be celebrating its jubilee. Two special concerts were announced for 31 May and 1 June.

The Bechstein Hall, as it was originally called, was built by Carl Bechstein, head of the German firm of piano makers, and was opened by two invitation concerts on 31 May and 1 June 1901. Busoni played the first work to be heard in the new hall—Beethoven's Sonata in E, op. 109. Among the other artists at these inaugural concerts were Ysaÿe, Pachmann, Ben Davies, and Plunket Greene, who introduced English music in the form of songs by Parry and Stanford. The accompanists included Mr. Hamilton Harty and Mr. Landon Ronald.

Miss Evelyn Suart (afterwards Lady Harcourt) gave the first public recital the following Monday afternoon, 3 June. In addition to piano classics she gave works by Fauré and other contemporaries. First among the chamber ensembles was the Wesseley String Quartet (in which Lionel Tertis played the viola) on 30 October. Earlier that month Mr. Harrison Hill gave the 'first Humorous recital in the Beautiful New Bechstein Hall'. He contributed variations on 'Three Blind Mice' in the style of different composers ('not forgetting two little girls practising'), a 'Coronation March for next June' and an impersonation of Joe Chamberlain. Popular features in these days were 'Morning Concerts' which took place at 3 o'clock or 3.30 in the afternoon.

Ingenious architectural and structural planning resulted in the fine acoustics for which the hall is famous. Contemporary accounts speak of 'the handsomest concert room in London', 'the most sumptuously comfortable place of its kind to be found', and dwell on 'the artist's rooms on the same level, so that singers will not have to arrive breathless on the platform'.

Soon the hall was in constant use. Many names are recalled by the early programmes: (pianists) Godowsky, Lamond, Harold Samuel, Petri and (in their first recitals) Howard-Jones and Frank Merrick; (violinists) Flesch, Zacharewitsch, John Dunn, Enesco, Lady Hallé, and Szigeti at the age of twelve; (singers) Helen Henschel, Yvette Guilbert, Gerhardt, Caruso, Mrs. Henry Wood (accompanied by Mr. Henry Wood). Kussewitzky (as he then spelt himself) gave recitals on the double-bass. There were recitals by the Joachim Quartet; an evening concert given by R. Vaughan Williams in 1906; Mr. Thomas Beecham's concerts of eighteenth-century music with the New Symphony Orchestra. Other names were Weingartner, Saint-Saëns, Fauré and Max Reger.

In March 1902 Tobias Matthay gave an Invitation Piano Recital by some of his pupils at the R.A.M., and one finds the names of York Bowen, Irene Scharrer and Arnold Bax (who played two Dvořák waltzes). At an Invitation Recital by some of Mr. Matthay's R.A. Prizewinners in 1904 Myra Hess and Irene Scharrer performed a transcription for two pianos by Corder of Weber's 'Invitation to the Waltz'. At a students' concert a few years later Mendelssohn's 'Spinnerlied' and Chopin's 'Andante spianato were played by Harriet Cohen.

Various negotiations followed the outbreak of war in 1914; but eventually the Bechstein Hall had to be closed. It was reopened as the Wigmore Hall on 17 January 1917 with a violin and piano recital by Albert Sammons and Safonoff.

Tribute must be paid to Leoš Janáček who, appearing during the General Strike in 1926, could have no printed programmes for his concert, and to M. Ansermet, who in 1920 introduced a number of works by Stravinsky (including first performances) which inspired a notice in *The Times* headed:

JOCULAR MUSIC
STRAVINSKY'S SNORTS AND SNIFFS

Of the ten or twelve buildings in which concerts were held fifty years ago only the Albert Hall and the Wigmore Hall remain in regular use for public concerts at the present time. In 1946 the Arts Council of Great Britain took over the Wigmore Hall to preserve it as a home for friendly and intimate music. During the present Season of the Arts the Council is associated with many musical activities; those it is sponsoring at this unique hall are among the most interesting and valuable to be heard during the Festival.

JOHN RAVELL.

'The Pilgrim's Progress'

THE first night of Vaughan Williams's 'Pilgrim's Progress', on Thursday 26 April at Covent Garden was an occasion long to be remembered by those privileged to attend it. Here, unfolded visually and aurally before us, was the product of a lifetime's devotion, not only to John Bunyan, but to the creation of music. The opening performance and the second too were broadcast. A week later, the writer of any account of it cannot fail to recognize his temporal myopia—what are eight days as a gazebo across a landscape of fifty years' tillage? One writes in modesty, even after a study of the score, attendance at dress rehearsal and *première*, and radio listening (score before eyes) on 30 April.

The extraordinary impressiveness of that first night is perhaps the sharpest memory; the audience did not know whether applause would be permissible or plainly irreverent. And this domination of an opera-house audience by the religious intensity of the piece was increased (one observed) by the indubitable, but somehow unnoticed, fact that there is only one character in Vaughan Williams's work qualified for 'curtain-calls': he, too, a man, for there is no mundane lady in the piece of moral integrity or more than theatrical sympathy. Yet there, at the final curtain, was this astonishingly complete work of art—individual yet universal, modern yet traditional, English yet Christian in its trans-frontier emotion. The Cathedral was brought into the theatre, but the entertaining architecture of that lovely building was in no sense required to shed its ornament for the stone of gothic. The transformation I witnessed was both spiritual and human.

We must, by authority, accept that the careful and loving production we witnessed was what the composer wished, and tallied in most points with his fore-conceptions. Operatically, 'The Pilgrim's Progress' sets problems not hitherto faced in any other theatre. All Vaughan Williams's symphonies (even the last two) have been widely different—some extravagantly so. So, and for many other reasons, it is not surprising that his largest stage-work should be *sui generis*. The composer disarms his operatic intentions by announcing his work as 'a morality', 'with music by . . .'.

And here let me interpolate that an anonymous correspondent, certain talkers, more than one colleague-journalist, and others who have conventionally mentioned 'Parsifal' as a meed of comparison seem to me to be misunderstanding the German legend, Wagner's erotic egotism, John Bunyan, the Christian religion, and Vaughan Williams's modesty of soul, to start with—something of a critical disadvantage to their understanding of the new work, in my submission!

'The Pilgrim's Progress' is a stage work; it is not a pageant—how could it be, when the composer has chosen for his literary medium a series of static *tableaux?* But it is a stage work that needs a very different tradition from that of Covent Garden for its proper realization on the boards. That tradition is very mixed, and under the present Trust has a curious influx of amateurism mingling its new ideas with the worst of the old die-hard habits of the gloomy eighties. To me the production of 'The Pilgrim's Progress' by Mr. Neville Coghill was grotesquely out of date. I am just old enough to know about the work of Max Reinhardt, nor has the vision of Gordon Craig faded from my semi-senile mind. I shall omit reference as far as possible to Mr. Coghill's juvenile ineptitudes, for it is not a critic's place to teach a producer the grammar of stage lighting, of the use of trap-doors and the grouping of chorus. I hope no stage-producer ever ventures into his special field and displays a similar ignorance of the technical elements of the literary craft of Chaucer.

The total effect, I admit (despite the theatrically dropped aitches in the direction), was enormously impressive, though the designer of the scenes helped but little, and the costumes were an unexplained oddity continuing throughout the evening. (Incidentally, why was Vanity Fair so darkly scarlet and livid? I wanted, in my character of listener and looker, to be enticed. It was a red, not even a black, market.)

With simpler setting and less elaborate efforts, Vaughan Williams's music would have had even a better hearing than it did. The chorus sang beautifully, and the theatre accepted its rich sounds with a noble amplitude. Arnold Matters had a heavy task, for he had to bear the burden, not only of the entire opera as the one consistent singer, but also of being dressed and undressed often, kneeling, standing, lying, and staggering around; his part is slow in movement and he comported his less-than-andante with dignity. Edgar Evans, as the Interpreter and later as the Heavenly Messenger, took the stage by singing and deportment better than that of the rest of the company. Bunyan (Ina Te Wiata) was dignified and adequate, even in the last scene when he had to play before red plush tabs and offer us (seemingly) a 'World's Classic' reprint of his great work. I could not (though most of my colleagues could) accept Bryan Drake's portrait of Watchful, the porter; his enthusiasm was for me spoilt by his odd intonation. Apollyon's megaphone interested me: Norman Walker sang well but in style recalled Mendelssohn's Elijah. The pretty music (very welcome) at the opening of act 4 was nicely sung by Iris Kells, who could not, under any circumstances of dress, look like a woodcutter's boy, and was enlivened by Parry Jones and Jean Watson with some genuine if homely humour.

The conductor was a recruit to the officer's rank, Leonard Hancock, and showed his worth by keeping Vaughan Williams's music flowing evenly and pleasingly (how beautiful it is!) all through the acts. It was a competent performance, I felt, but not inspiring.

It is pleasing but perhaps unnecessary to add a final paragraph to say that what impressed the audience on that strange and memorable first night was the unconquerable flow, nobility, and spirituality of Vaughan Williams's music. One would need a pea-shooter (an undignified weapon!) to prink it. He has here given us a generous banquet of his best fare.

HUBERT FOSS.

'Katya Kabanova'

KATYA KABANOVA, by Leoš Janáček, with libretto based on an Ostrovsky story (Russian) about bourgeois life on the Volga banks during the second half of last century, came out at Brno in 1921, and now reaches Sadler's Wells, the first Janáček opera to be produced in this country. The excellent English version is by Norman Tucker, who thus provides a third translation for his own stage, the others being 'Boccanegra' and 'Don Carlos'. Produced by Dennis Arundell and designed by John Glass and L. W. Anson, whose recurring domestic interior is not only apposite in its own right but would do well for any Chekhov play, 'Katya' had its send-off on 10 April, with Charles Mackerras conducting, and was down for seven further performances which to the time of writing have been ill supported. Whether we shall hear anything more of what is, granted Janáček's technical premises, a near-masterpiece, depends, I suppose, upon the missionary zeal of the fervent minority, who hold, rightly I think, that the poetic, innocent, ill-starred Katya is one of the most sensitively realized characters of the lyric stage.

A word about the technical premises, minor and major. The minor is recitative all the way, much of it melodic, with a brief inset of folk-tunes in act 2. The major is an orchestral commentary which follows the psychological action with sinuous power and poetry. Much of the love-music has a splendid, romantic naivety; it is as heart-on-sleeve as Weber or Tchaikovsky. For the rest the idiom is post-Debussian and multitongued. On the first night there were seasoned ears which found the music without form and void. Yet thematic material is there, richly used. Which means that 'organization' abounds. What makes 'Katya' a 'near-masterpiece' as distinct from a masterpiece outright is the scurry and confusion of act 3, scene 1, where Katya makes her public confession of guilt against such tumultuous scoring that nobody is any wiser. As is further evident from his clumsy handling of Katya's suicide at the end, Janáček is indifferent to physical action; he is truly at home only among the pains and stresses of the soul.

The Katya is Amy Shuard. At first I worried about the cutting edge on her voice. The question is whether, without something of the kind, she could hope to get through the sounds of the orchestra. In any case her Katya is to be viewed in the round. For once in a way here is a performance which bears the mark of mind, as distinct from the chill and the dust and the congealed boredoms of the rehearsal room. Katya's fragile innocence, her ecstasy, the frightening depth of her sorrow are given to us with sureness and heartbreaking grace. If London allows all this to drop from the Wells repertory it will be a black mark against the town's cultural pretensions.

C. S.

Editha Knocker Memorial Fund

It has been decided that an appropriate memorial to this great teacher is one that will encourage and help the work of the Rural Music Schools. Miss Knocker was herself one of the prime movers in this work and she was intensely interested in its development. Her friends and admirers should be glad of this opportunity of paying tribute to her work and influence by contributing generously to the Fund. The Hon. Treasurer is Sir Adrian Boult, St. Cecilia's House, 7 Carlos Place, W.1.

Union of Graduates

The fifty-eighth Annual General Meeting of the Union of Graduates in Music was held on 2 May at Trinity College of Music with Prof. J. A. Westrup in the chair. Dr. E. Stanley Roper was elected president. Dr. A. J. Pritchard and Mr. W. J. Comley were re-elected as Hon. Treasurer and Hon. Secretary. Vacancies on the Council were filled by the election of the Rev. Canon L. G. Bark, Dr. H. Bromley-Derry, Messrs. P. H. Dore and Wilfred Hunwell.

London Concerts

The Ceremonial Opening

After the Royal Opening of the Festival at St. Paul's on 3 May Their Majesties and members of the Royal Family were present at a ceremonial concert in the Royal Festival Hall. Singers from seven London choirs and players from five London orchestras made up the main body; while choristers of the Chapels Royal and Trumpeters of the Royal Horse Guards added the colours of pageantry. Handel was made an honorary British composer in order that 'Zadok the Priest' might begin and the Hallelujah and Amen choruses might end the concert. Between them Parry's 'Blest Pair of Sirens', Arne's 'Rule, Britannia', Vaughan Williams's 'Serenade to Music' and Purcell's 'Soul of the World' made good hearing and were apt and varied fare for a festal occasion. The only mistake was Elgar's first 'Pomp and Circumstance' March with a choral finale; it should surely have been played in its more effective form as a straight orchestral piece. The conductors were, in alternation, Sir Adrian Boult and Sir Malcolm Sargent. The concert was preceded by a ceremony of dedication, spoken by the Archbishop of Canterbury. The service music (including Orlando Gibbons's 'O clap your hands') was sung by the choirs of Westminster Abbey, St. Paul's Cathedral and the Chapels Royal under Dr. Dykes Bower.

The Choral Symphony

Sir Malcolm Sargent conducted the B.B.C. Symphony Orchestra and Choral Society in Beethoven's Symphonies nos. 1 and 9 at the first public concert at the Royal Festival Hall on 4 May. An undistinguished performance of no. 1 was followed by a masterly one of no. 9, in which the finale, so difficult to bring off, was for once really the culminating glory. One never doubted for a moment the success of Beethoven's conception, or needed to make reservations about the sound. Behind every bold dramatic change and every enigmatic passage the essential unity of the movement could be sensed. The orchestral introduction was almost articulate, and the chorus sang without a trace of the vocal strain that is so apt to destroy the symphonic character of the movement. It was a great performance, worthy of the occasion. The soloists were Elizabeth Schwarzkopf, Gladys Ripley, William Herbert and Norman Walker.

A New Vaughan Williams Work

At the second national festival of the Schools' Music Association of Great Britain held at the Albert Hall on 6 May, Vaughan Williams's specially-composed cantata 'Sons of Light' was given its first performance. As there is now a large demand for S.A.T.B. music for school use, this is written for mixed voices and orchestra, and was given on this occasion by a choir of a thousand schoolchildren with the London Philharmonic Orchestra under Sir Adrian Boult. It is the best kind of occasional music, simple without being patronizing, and making no gratuitous concessions to children's (or their teachers') tastes. The style of the middle movement is almost impressionist, and throughout the composer makes use of the broadest characteristic harmonic resources. In the same concert Sir Adrian also conducted the National Youth Orchestra of Great Britain in Elgar's 'Cockaigne' and Bizet's 'L'Arlésienne' Suite, which they played very competently.

'Hymnus Paradisi'

The performance at the Albert Hall on 18 April should have been an important step in the progress of Herbert Howells's Three-Choir Festival work. London and the Royal Philharmonic Society gave prestige to the occasion; but it is doubtful whether liking and understanding were much advanced. In a score formed of finely-drawn lines that engage in a delicately mobile harmony the performance was too hazy to define the texture for the ear, and consequently little could be seized of the inner quality and thought. The choir was under-rehearsed: a rare thing to say of the B.B.C. Choral Society. Thus it was the score-reader with whom it rested to assess the value of the work and weigh the reputation that it won at Gloucester last September. The conductor was Sir Malcolm Sargent; much was due to his devotion and command in uneasy circumstances.

'The Apostles' at Croydon

Although the performance of 'The Apostles' on 5 May by the Croydon Philharmonic Society with the London Symphony Orchestra had no official recognition in the festival list, it took festival standing by the measure of its art, and the audience could not fail to know that it was seated at the centre of a musical world: the somewhat scattered world where Elgar is intimately understood. The way Alan Kirby and his choir interpret the letter and spirit of Elgarian oratorio is well known and widely acknowledged; and it need not be told again in these columns. One onlooker to whom it was a new experience can only add some incidental impressions, first among them being the inadequacy of the Civic Hall at Croydon to house a worthy audience and to give atmosphere to the poetry and beauty of the work. It was no doubt one's nearness to the performers that gave too much impact to many final consonants: final *s* was particularly intrusive. In the choral singing the male-voice ensemble drew special notice by its sound and expression; as a rule, in a southern choir, the male-voice section has little life of its own to contribute. Roy Henderson, who seems to have been out of the public eye for a period, returned and claimed it by his singing of the part of Jesus, which was free and ample and close to the heart of the words. (He was again in the ascendant five days later when the Royal Choral Society under Sir Malcolm Sargent gave 'The Apostles' before a large audience at the Albert Hall.)

Peter Racine Fricker

Fricker's name has been prominent during the period of the Festival. On 3 May his Violin Concerto, which won the Arts Council Festival of Britain competition for young composers, was given a second public performance at the Victoria and Albert Museum. Two days previously his Violin Sonata had been given again at one of the St. Martin-in-the-Fields lunch-hour recitals, and on 9 May his String Quartet was played at the first of four Festival of Britain concerts of twentieth-century British music, sponsored by the Arts Council, at Queen Mary Hall. This concert also included quartets by Rainier and Tippett (no. 2), played by the brilliant Amadeus Quartet. Maria Lidka was the soloist in the two violin works, both of which she is now playing splendidly. In the sonata her partner was Margaret Kitchin, and in the concerto John Pritchard with the Jacques Orchestra. The Victoria and Albert Museum, which had been very unkind to other music that evening, seemed to like Fricker, and allowed the faultlessly balanced accompaniment, with Mr. Pritchard's expert connivance, to sound for the first time as beautiful as the composer had imagined it.

Bush and Montgomery

Geoffrey Bush and Bruce Montgomery, who honoured the season of Christmas at Wigmore Hall two years ago, offered another programme of their own music there on 26 April, paying tribute to the

vernal season in two choral song-cycles new to London, Bush's 'Summer Serenade' for tenor, chorus, piano, strings and timpani, and Montgomery's 'Venus' Praise' for chorus and strings.

Both were settings of old English poems, but otherwise they had little in common. Bush's idiom is the more spontaneously conceived and immediate in its appeal, Montgomery's the more searching; Bush succeeds in scherzo-like mood, while the best of Montgomery emerges in a slow movement; in short, whereas Bush's fancy is light and effortless, Montgomery can touch deeper springs of feeling. The conductor, Mr. Trevor Harvey, successfully concealed his own predilections, and brought his customary sympathy, integrity, and vigour to bear equally on the two works. The strings of his newly-formed London Classical Orchestra, however, like the singers of the South London Bach Society, found 'Venus' Praise' considerably the harder to bring off, though Montgomery was very well served by them in his Concertino for strings, which our established London string orchestras would find a most useful addition to their repertories. Bush's other contributions to the programme were some miniatures for the piano and four considerably more substantial songs from Herrick's 'Hesperides' (pleasantly sung by Mr. Maurice Bevan, with string accompaniment), possibly the most mature music yet to have come from his pen.

Diary of New Music In London

On 9 April at the Albert Hall Paul Kletzki made the Philharmonia Orchestra sound as one had hardly expected an orchestra in London to sound before the Royal Festival Hall was opened. He introduced to us the closing scenes from Richard Strauss's operas 'Daphne' and 'Capriccio', beautiful pieces in very different styles. 'Capriccio' recalls the Strauss of 'Der Rosenkavalier' in general tone and in numerous orchestral details; 'Daphne' is less 'classical' in style, and profusely chromatic in idiom. But the balance of voice and orchestra in both is something to be marvelled at. The singer was Elizabeth Schwarzkopf. She also took the solo part in Mahler's Symphony no. 4, in which Kletzki and the orchestra made clear how perfectly proportioned a symphony it is. If one had thought Beethoven's 'Pastoral' the only great example of the working of such unsymphonic material into a well-fashioned symphony, this was the performance to convince that it is not.

The R.B.A. concert on 10 April brought the first performance, by Brigitte Loeser and Paul Hamburger, of a well-written Sonata for cello and piano by a young composer Josef Horowitz. Without exploring new regions of tonal experience, this shows originality and wit, and avoids ready-made effects. The same is true of Stanley Bate's Sonata for oboe and piano, performed at this hall on the next night (11 April) on oboe and harpsichord by James MacGillivray and Jaap Spigt.

The Philharmonia Orchestra's Kingsway Hall concert on 16 April was chiefly notable, if not chiefly satisfying, for the first London performance of Hindemith's Horn Concerto, with Dennis Brain, to whom it is dedicated, playing the solo part. This is a good deal more spontaneous than the Sinfonietta recently introduced to London, though the first two movements make comparatively little impression, formal or emotional. In the finale, the nostalgic poem that the horn 'declaims' is matched with more romantically and vehemently expressive music, though again the formal design left one unsatisfied. The conductor was Norman del Mar, who also gave a fine performance of Strauss's 'Metamorphosen'. Wilma Lipp sang Zerbinetta's aria, Peter Pears Britten's 'Serenade'.

On 19 April at the R.B.A. Galleries more music by Stanley Bate was given—this time the String Quartet no. 2. An expressive *adagio* was the best of four fluently written and moderately individual movements. The principal work of the programme, however, was 'Poems of Barbary' by John Frost, a curious and excessively long cycle of songs variously set for baritone solo, vocal quartet and string quartet, in an idiom whose aim is confessedly to continue the English madrigal tradition. This it does with much skill, though the æsthetic value of such an idiom today seems debatable.

Schoenberg's new 'Fantasia' for violin and piano was the most striking new work at the L.C.M.C.'s concert at the R.B.A. Galleries on 24 April. This did not yield a great deal at a first hearing, though the percussive piano writing gave the ear something to seize upon, and occasional harmonic progressions had a familiar ring. Otherwise the piece seemed rather more difficult than the String Trio. The concert also included the first London performances of Iain Hamilton's Three Nocturnes for clarinet and piano, which won the Edwin Evans Memorial Prize, and Denis ApIvor's Concertante for clarinet, piano and percussion. Both of these are much inferior to other works by the same composers. Bartók's Sonata no. 1 for violin and piano, and Humphrey Seale's extraordinarily fine Quartet for violin, viola, clarinet and bassoon completed the programme.

Faith in Iain Hamilton was fully restored by his String Quartet, which won the Alfred Clements Prize and was performed at the C.P.N.M.'s studio recital at the Salle Erard on 1 May. This was even more impressive than the Quintet for clarinet and strings that first marked him out as an important composer, and it is without doubt one of the most original string quartets by any modern English composer. As in the Quintet, the highly dissonant and nervously energetic writing is quite unlike anything else in modern music. One is only disappointed that the Quartet is earlier than the Nocturnes, and hopes that the composer is not going to dilute his highly concentrated and stimulating idiom into something waterily 'moderate'.

City Opera Club

Three performances of Mozart's 'Idomeneo' were given at Toynbee Hall early in May by this amateur body under the musical direction of Alec Dempster. The difficult solo arias and the special demands made upon the chorus put the resources of the company to a severe test, to which, it is reported, they rose very creditably. The chief parts were sung by Richard Gandy (Idomeneo) and Veronica Lucas (Idamante), and the producer was Ambrose Winship.

The Battersea Philharmonic Choir would like new members, all voices, but especially tenors and basses. Rehearsals are held on Thursday evenings. Those interested should write to the Hon. Secretary, Miss D. Boyce, 56 Brocket House, Union Road, S.W.8.

A Holiday Music Week will be held at Ingmanthorpe Hall, Wetherby, Yorkshire, from 11 August to 18 August. Programme: orchestral, choral, teachers' and appreciation sections, recorders, chamber music, madrigals. Particulars from Messrs. G. A. Williams Darlington.

MISCELLANEOUS

The English Opera Group

At the Lyric Theatre, Hammersmith, on 1 May the English Opera Group opened a three-weeks' season with 'Dido and Aeneas' as edited by Benjamin Britten, who conducted the performance and played the keyboard music on what looked like a spinet. Apart from a duly-guarded realization of the continuo, his editing was mainly concerned with the conclusion of the second act, where there is an obvious hiatus. Mr. Britten says, in a programme leaflet: 'Aeneas sings his very beautiful recitative in A minor and disappears without any curtain music or chorus (which occurs in all the other acts). The drama cries out for some strong dramatic music, and the whole key scheme of the opera (very carefully adhered to in each of the other scenes) demands a return to the key of the beginning of the act or its relative major (i.e. D or F major). What is more, the contemporary printed libretto (a copy of which is preserved in the library of the Royal College of Music) has perfectly clear indications for a scene with the Sorceress and her Enchantresses, consisting of six lines of verse, and a dance to end the act.' Mr. Britten has supplied a chorus and a dance from elsewhere in Purcell's dramatic music, and the scene is greatly improved thereby as we can all agree. The performance and the staging were acceptable but not distinguished. As a curtain-raiser Monteverdi's 'Il combattimento di Tancredi e Clorinda' was played with two dancers to mime the combat, two singers to deliver their short vocal parts from the wings, and Peter Pears as a stage onlooker to prepare, describe and comment upon the action. The note of the piece is the dramatic sense and pathos of Monteverdi's music; and to this end a delicate and tasteful production was directed, with choreography by Walter Gore.

'Der Nachmorgen'

It may be remembered that our issue for May contained a description of the recently-discovered fifth part of Wagner's 'Der Ring des Nibelungen'. Victims have been few; unexpectedly so, if one recalls Ronald Knox's famous satire on early microphone *reportage*, broadcast in January 1926, and the consequent wave of telephone calls to the British Eroadcasting Company.* Our own score is only two. One caller was puzzled and hurt ('extremely bad taste'); the other wished us to settle an argument—was the thing true or not? It seems strange (but the Knox case was stranger) that anyone could be in doubt after reading of Siegheil's Planting-Song ('Hiho! Necessary Oak Tree'); or of that stirring orchestral entr'acte 'Siegheil's Dive into the Rhine'; or of his waking Erda with the point of his sword Nothung. One reader of the more wary kind suggests that Bayreuth ought to purchase the washstand in which the manuscript was found. Another ('greatly amused') thinks that in order to prevent misunderstanding we should have explained that the thing was a leg-pull. But that would have spoiled everything; the give-away must come from the text itself.

Schott's announce that they have acquired the publication rights of the first complete thematic catalogue of the works of Haydn. The catalogue, on which the Haydn scholar, Anthony van Hoboken, has been working for many years is now approaching completion.

Under the auspices of the Wimbledon Concert Club, Marcel Dupré will give a recital on 19 June in the Wimbledon Town Hall at 7.30.

*The text is published in Knox's 'Essays in Satire', Sheed & Ward, 1928.

Tempi in Beethoven's Seventh

Mr. Alfred W. Bulley writes:

'About fifteen years ago I noticed accidentally that in a performance of Beethoven's seventh symphony the tempo in the Allegretto was crotchet 60 at the opening and crotchet 80 by the fugato. I then started taking accurate tempi (with stop-watches) with the following results:

Conductor	*Opening*	*Fugato*
Walther	56	68
Mengelberg	60	80
Toscanini	62	84
Wood	60	80
Beecham	58	66
Abendroth	54	80
Boult	58	80

'I then heard a performance under Furtwängler (when I had not my watches), and noted that he made no accelerando, but leaped forward at the A major clarinet solo entry; so I started taking more concise observations. At the same time I wrote to Sir Adrian, who replied that he was unaware of making any accelerando, and that he thought it would be wrong to do so. His new tempi, coming just after my letter, are included below.

Opening—from third bar.
'C'—from second theme *ff* in 1st violins (bar 75).
'D'—from clarinet solo at first A major key-signature (bar 102).
'E'—from the beginning of the semiquaver figure in the strings (bar 150).
'F'—from start of fugato (bar 183).
'H'—from final return to A minor: *ff* in C major followed by *p* in A minor (bar 248).

Conductor	*Opening*	*C*	*D*	*E*	*F*	*H*
Kubelik	64	62	64		70	
Boult	60	58	62	60	60	60
Barbirolli	60	72	76	80	76	72
Wolff	60	56	56	60	60	52

'It is a matter of opinion whether the greater excitement and the heightening of emotion which goes with the accelerando is to be preferred to the dignity and majesty that goes with a consistent tempo. But it is a matter of fact that no inquiry of mine shows any authority from Beethoven for an accelerando. Several correspondents have suggested that Beethoven's crotchet 76 at the head of the movement means only that his metronome was inaccurately calibrated.

'It is worth stating, too, that few people who are very familiar with the movement know that an accelerando is more usual than not.'

The Stradivari cello owned by the late Madame Suggia has been sold by Hill's of New Bond Street for £8,000. Madame Suggia directed that the proceeds should be given to the Royal Academy of Music to provide a scholarship. The whole of the sum is available for this purpose owing to the generous action of Messrs. Hill in refusing to accept commission. The conditions of the scholarship will be announced in due course.

Highbury Oratorio Choir (A. G. Harland) would welcome new members, all voices, especially tenors and basses. Rehearsals take place on Monday evenings at St. Augustine's Church, Highbury New Park. Those interested should write to the Hon. Secretary, Miss Agnes F. G. Duncan, 24 Premier Buildings, Waterloo Terrace, N.1.

Bournemouth—International Grand Prix for Violin-making

The first competition of its kind ever to be held in this country will take place at Bournemouth in June as part of the Bournemouth and Wessex Festival. Entries have been received from leading violin-makers in France, Switzerland, Holland, Germany and Italy. There is also a good British entry. The judges are Messrs. Desmond Hill, William Beare, Cyril Jacklin and the Editor of *The Strad*. The winning instruments will be exhibited from 4 to 16 June in Bournemouth's 'Music in Britain' Exhibition which will also contain many manuscript scores, first editions, autograph letters, early instruments, etc.

A Glass Piano

Mrs. D. E. Sewell writes :

'A glittering glass piano in a window of the Cavendish Furniture Company, Nottingham, has been attracting admiring crowds. Flexiglass, ordinary mirror glass and glass panels—three hundred-weight in all—combined with cunningly placed fluorescent lights, have transformed an old, second-hand Ascherberg upright into a lovely and breath-taking instrument. Another original note is that a small piece of coloured mirror has been attached to each hammer. The result, when the piano is being played, gives a fascinating rainbow effect, clearly seen through the glass panel.

'This piano was made for the Festival of Britain, and (at the time of writing) is to be taken on a tour of the country before going to London.

'Mr. R. E. Rossiter, pianist for the Cavendish Company, stripped the old interior and restrung it completely. Mr. J. W. Masser, a colleague of the firm, contrived the glass exterior, and the modernizing of the instrument. A glass piano stool, upholstered in scarlet satin, completes this unusual show-piece. An offer of five hundred pounds has already been refused.'

It is announced that Dr. Karl Rankl has resigned the position of musical director to the Covent Garden Opera Company. He will continue his duties until the end of the present season at Covent Garden and will go on tour with the company in July. His engagement terminates on 31 July.

The Purcell Society

This Society was founded in 1876, having as its primary aim the publication of Purcell's works. So far twenty-six volumes have been published and the series is now nearing completion. The work was interrupted during the war and now the Committee of the Society has been reconstituted and Novello's have agreed to resume publication. It is estimated that the remaining manuscripts will make about five volumes of which the first to appear will be a collection of miscellaneous odes and cantatas. The transcriptions for this volume were made by the late G. E. P. Arkwright and the final editorial work will be undertaken jointly by members of the Committee. The Committee consists of Messrs. Denis Arundell, Clive Carey, Thurston Dart, Arnold Goldsborough, Philip Radcliffe, Michael Tippett, R. Vaughan Williams and J. A. Westrup. Prof. Anthony Lewis is Hon. Secretary and the Chairman is Prof. Edward J. Dent.

An exhibition is on view in the Manuscript Saloon of the British Museum of the manuscript and printed sources of 'The Messiah'. It has been arranged with the co-operation of the London Choral Society (John Tobin) and is composed partly of material from the Museum's own collections and partly of loans from private libraries. A catalogue of the exhibition is on sale, price 1*s.* 6*d.*

Festival Sundries

The Freda Parry Choir with the Thurrock Male-Voice Choir at the Leigh-on-Sea Community Centre on 15 September.

Birmingham: Concerts, folk music of all kinds; first performance of a new opera, 'The Mermaid', by Margaret Moore with libretto by Claudine Currey. Programme of events from the City of Birmingham Information Department, The Council House, Birmingham.

Liverpool: A wide variety of musical and artistic attractions, among them the Rushworth & Dreaper Permanent Collection of Antique Musical Instruments. The exhibition will be open to free view daily from 17 July to 18 August.

Hertford—1-8 July. Concerts will be given in Christ's Hospital Girls' School, the County Hall and the Parish Church. Works to be presented include a first performance of Antony Hopkins's 'Cutty Sark' for chorus and orchestra, and six-part Fancies for strings attributed to Orlando Gibbons. Particulars from the Hon. Secretary, Hertford Music Club Festival Committee, 26 West Street, Hertford.

The Society of Women Musicians—13 June at 8.30, Cowdray Hall. 27 June at 8.30, Queen Mary Hall, Great Russell Street. Particulars from the Imperial Concert Agency, 20 Kingly Street, Regent Street, W.1.

Falmouth—The Falmouth Opera Singers on 10, 11, 12, 13 July in Mozart's opera 'La Clemenza di Tito'—English version prepared for the Singers by Maisie and Evelyn Radford.

St. Peter's Youth Fellowship Choir and Orchestra

New members are invited to join this body at St. Albans, Herts. Musicians of eighteen to twenty-five years are required. Rehearsals take place on Sunday evenings at 8. Those interested should write to the conductor, Paul Downham, 10 Sheppards Close, St. Albans.

Hampstead Garden Suburb has a newly-formed Music Society. Denis Matthews will end its first half-season with a recital on 10 June at 8.30 in the Institute, Central Square, N.W.11. Particulars of membership and of the recital may be had from the Hon. Secretary, Mrs. Stubbs, 70 Gurney Drive, N.2.

South Australia's Annual Festival of Wine

The South Australian Symphony Orchestra was engaged for a series of concerts to be given during the Vintage Festival at Nurioopta. Henry Krips was the conductor. The concerts were broadcast throughout Australia's city and 'Out-back' areas.

A new opera 'Rumpelstiltskin' by Michael Maxwell, written for young people with young voices, will be produced at King George's Hall, Great Russell Street, W.1, on June 2 (7.0). The cast has been drawn from schools and colleges, and the orchestra consists of students at the Royal Academy of Music. The conductor is Johan Tryggvason.

'Tales of Hoffmann'

Apart from the fact that the Royal Philharmonic Orchestra and Sir Thomas Beecham were engaged to supply the orchestral part, there is little that calls for present record in the film of Offenbach's opera. Design and colour, surrealist production, dazzlement and irrelevance—nothing was omitted that could serve to obliterate the opera and substitute something else which, however attractive as a cinema show-piece, was to people of other mind insufferably tedious.

The Pipers' Guild

At the request of the Arts Council the Pipers' Guild is giving a concert at Cecil Sharp House (2 Regent's Park Road, N.W.1) on Saturday 16 June at 6.0. The concert is designed to demonstrate the value of pipes in education and will include the playing by children of pipes made by themselves. It is hoped that teachers from overseas will be interested in the material of the craft and methods of teaching. Tickets (4*s*.) from Messrs. Cramer, 139 New Bond Street, W.1.

At Cowdray Hall (Henrietta Place, W.1) on 13 June at 8.30 Margaret James and a Quartet from the Pipers' Guild will play pipe music at a concert by the Society of Women Musicians. Tickets from Messrs. Chappell, 50 New Bond Street, W.1.

OBITUARY

We regret to record the following deaths:

REGINALD H. P. WALKER, M.B.E., managing director since 1928 of Messrs. J. W. Walker & Sons, and chairman of the executive board of the Federation of Master Organ Builders. He was the youngest son of the late J. J. Walker and entered the firm after leaving Lancing College in 1910. His sudden death on 8 April within a month of his sixtieth birthday will be deeply regretted by all in this country and abroad to whom his name stood for traditional British craftsmanship. He leaves a son, Mr. Peter R. J. Walker, who is in the firm.

E. VICTOR WILLIAMS, teacher of singing and piano, at Ealing, on 14 April. He began his musical studies under Dr. Joseph Bridge at Chester Cathedral and at the age of thirteen he was appointed organist at Doddington Church, Whitchurch, Shropshire. He continued his studies at the Guildhall School of Music and later at the Royal College of Music where his fellow-students included Vaughan Williams and Coleridge-Taylor. He held many appointments as organist and choirmaster, his last one being at St. Matthew's Church, Ealing, which he held for twenty years. Mr. Williams's musical activities were many and varied. His inauguration of St. John's Musical Society led to his founding of the Ealing Philharmonic Society in 1897. This Society, after fifty years of activity which had continued without a break throughout the 1914-1918 war, came to an end in May 1947.

JOHN ALDEN CARPENTER, American composer, in Chicago, at the end of April, aged seventy-five. In 1915 he made his début as a composer at Chicago with an orchestral suite, 'Adventures in a Perambulator'. Other successes have been made by his Concertino for piano and orchestra, a concert version of his ballet 'Skyscrapers' and an orchestral tone-poem, 'Sea Drift'. Among Carpenter's other works are a piano quintet, a choral work, 'Song of Faith', a violin concerto, a string quartet and two ballets, 'Birthday of the Infanta' and 'Krazy Kat'.

DESIRÉE ELLINGER, actress and singer, in London, on 30 April, aged fifty-seven. At the age of sixteen she sang Nedda in 'I Pagliacci' at Covent Garden in 1913. Later she went into musical comedy, appearing in 'Rose Marie' in New York and in 'Show Boat' in Paris.

PERCY GORDON, formerly music critic of the *Glasgow Herald*, on 13 April. He studied piano for a time with Matthay, afterwards going to the Leipzig Conservatoire where his principal teachers were Teichmüller and Reinecke. In 1901 he was appointed principal piano teacher at the Conservatory of Music in Halifax, Nova Scotia, where he remained for five years. He returned to Glasgow, and was at one time organist and choirmaster at Newlands Church. He conducted the Kyrle Choir and the Glasgow Select Choir. He became music critic on the *Glasgow Herald* in 1921, an appointment which he held until his retirement in 1948.

ETHEL MADELINE BONAVIA-HUNT, pianist, in London, on 9 April, aged seventy-nine. She was the eldest daughter of the late Rev. Dr. H. G. Bonavia-Hunt, founder of Trinity College of Music. She studied under Madame Schumann and later under Xavier Scharwenka and accompanied Alice Gomez in a world tour.

CHARLES JOSEPH COXON BODDINGTON, organist for over fifty years of St. Andrew's Church, Stoke Newington, on 2 March, aged eighty-three.

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(*Continued from p. 285*)

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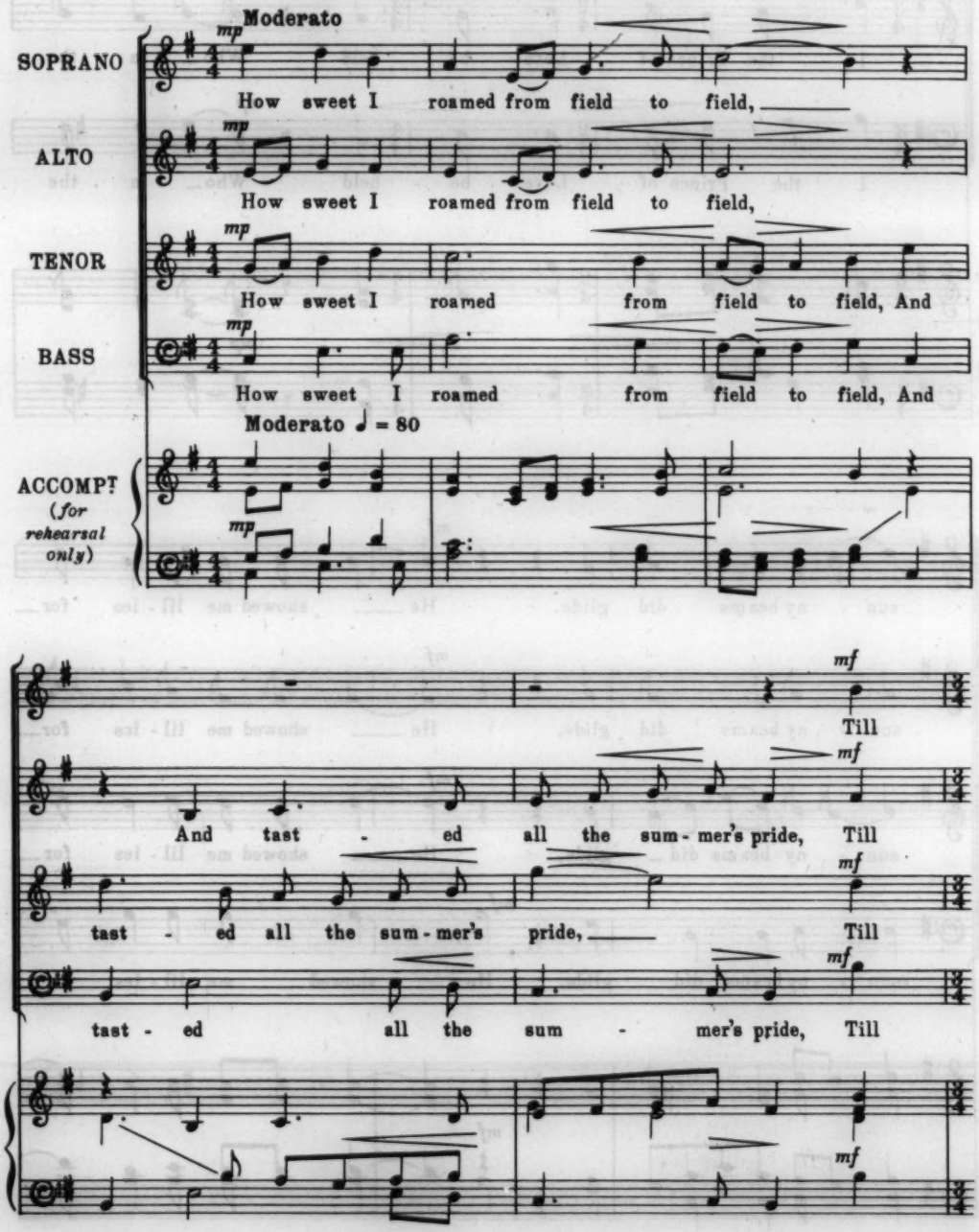
Moderato
mp
SOPRANO
How sweet I roamed from field to field,
ALTO
How sweet I roamed from field to field,
TENOR
How sweet I roamed from field to field, And
BASS
How sweet I roamed from field to field, And
Moderato ♩ = 80
ACCOMP?
(for rehearsal only)
mf
Till
And tast - ed all the sum - mer's pride, Till
tast - ed all the sum - mer's pride, Till
tast - ed all the sum - mer's pride, Till

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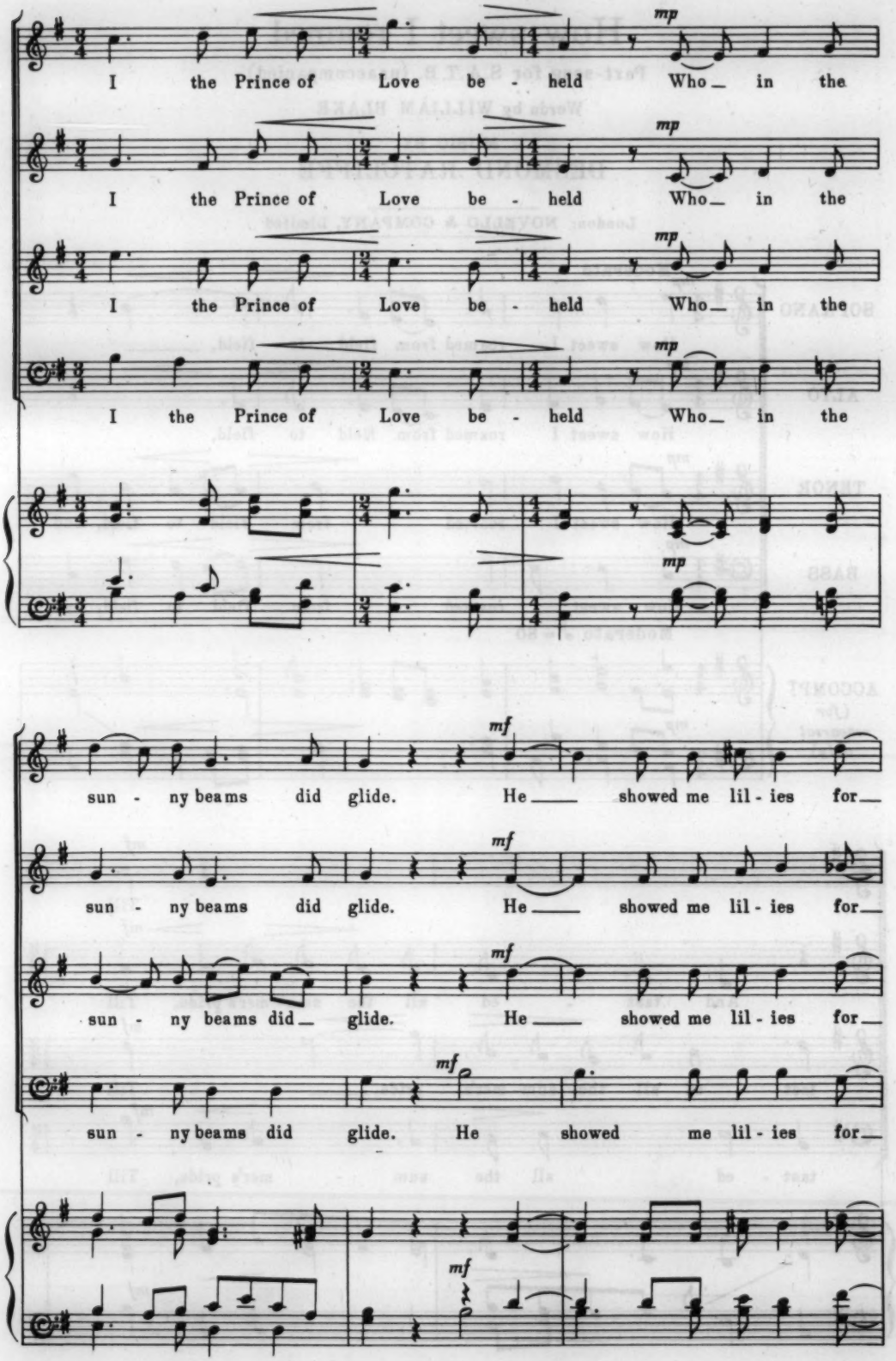
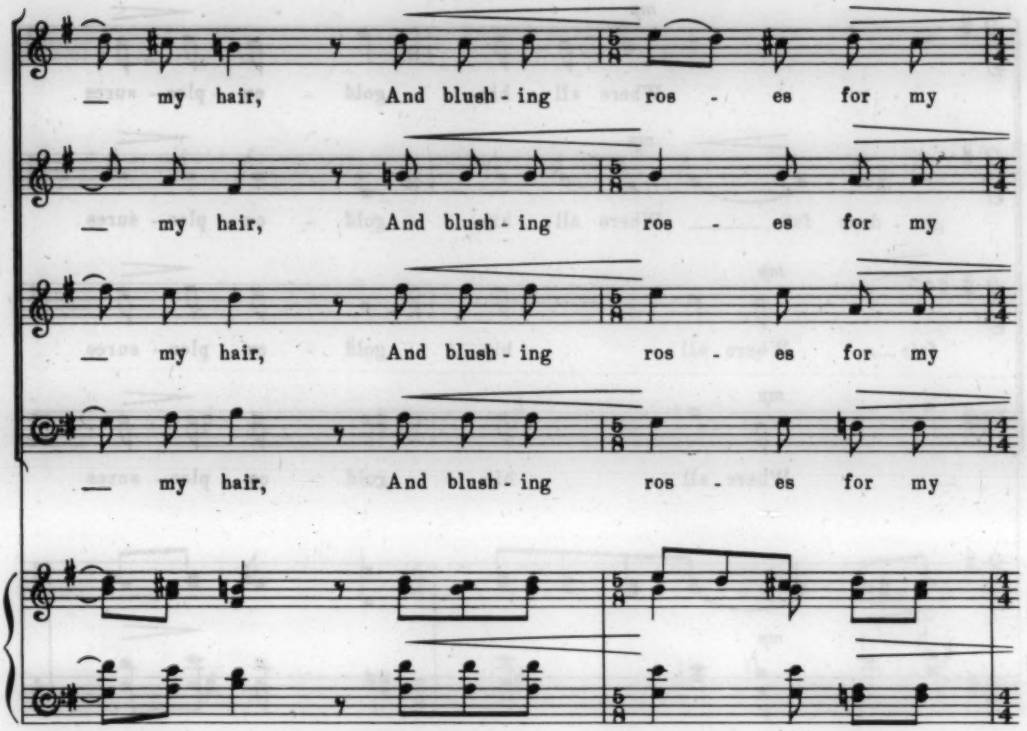
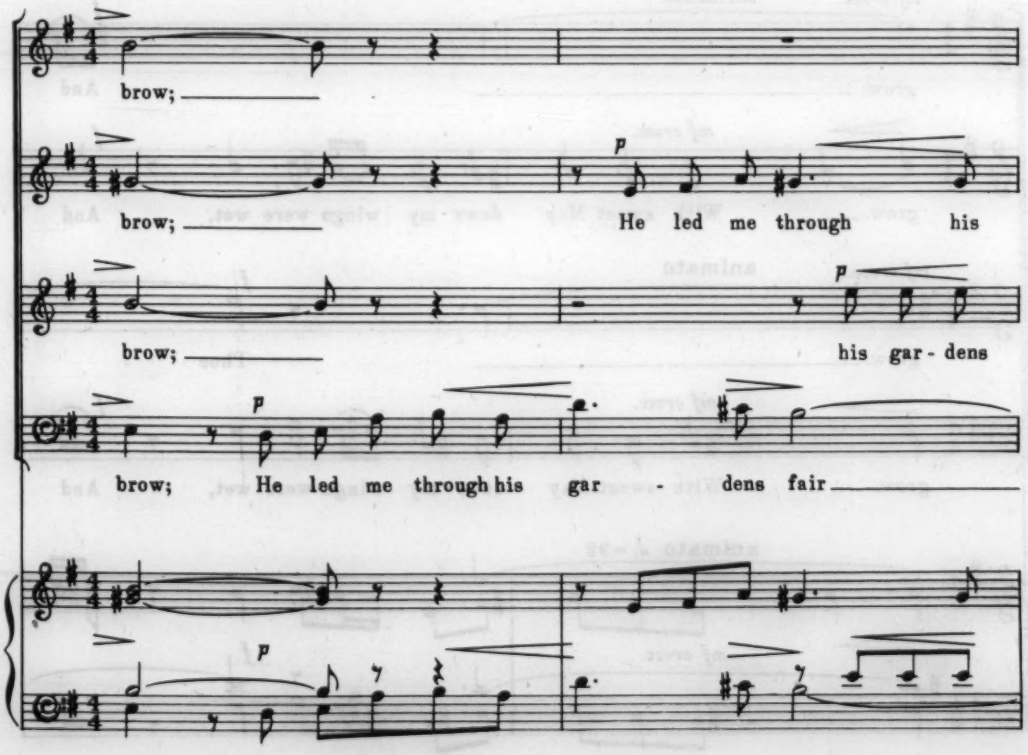
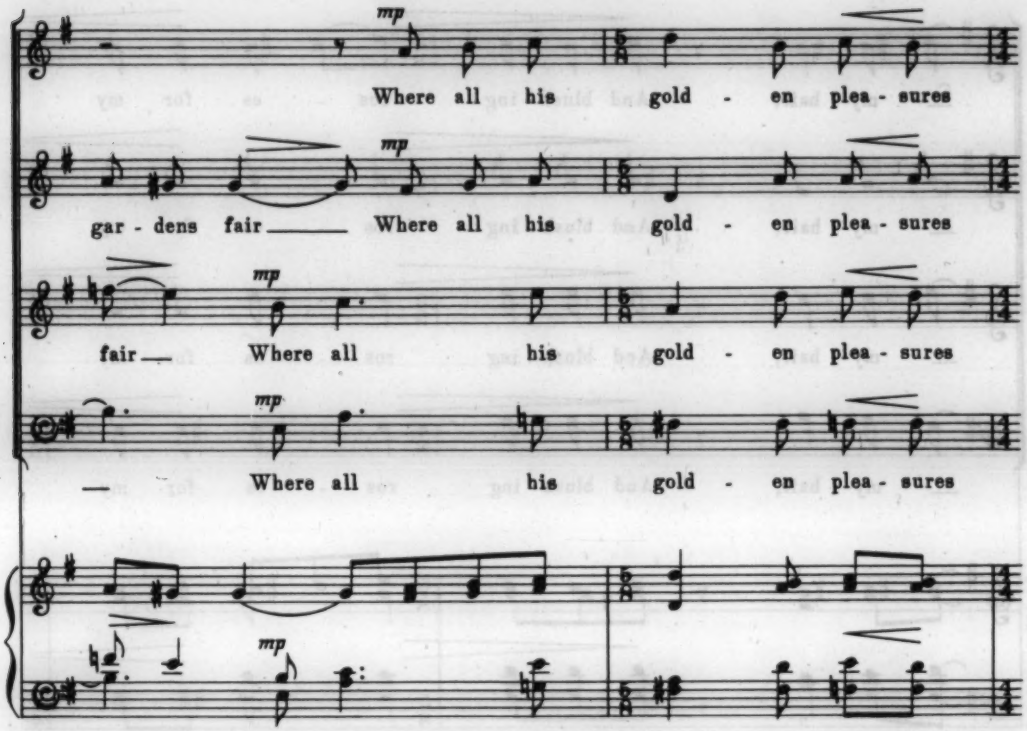
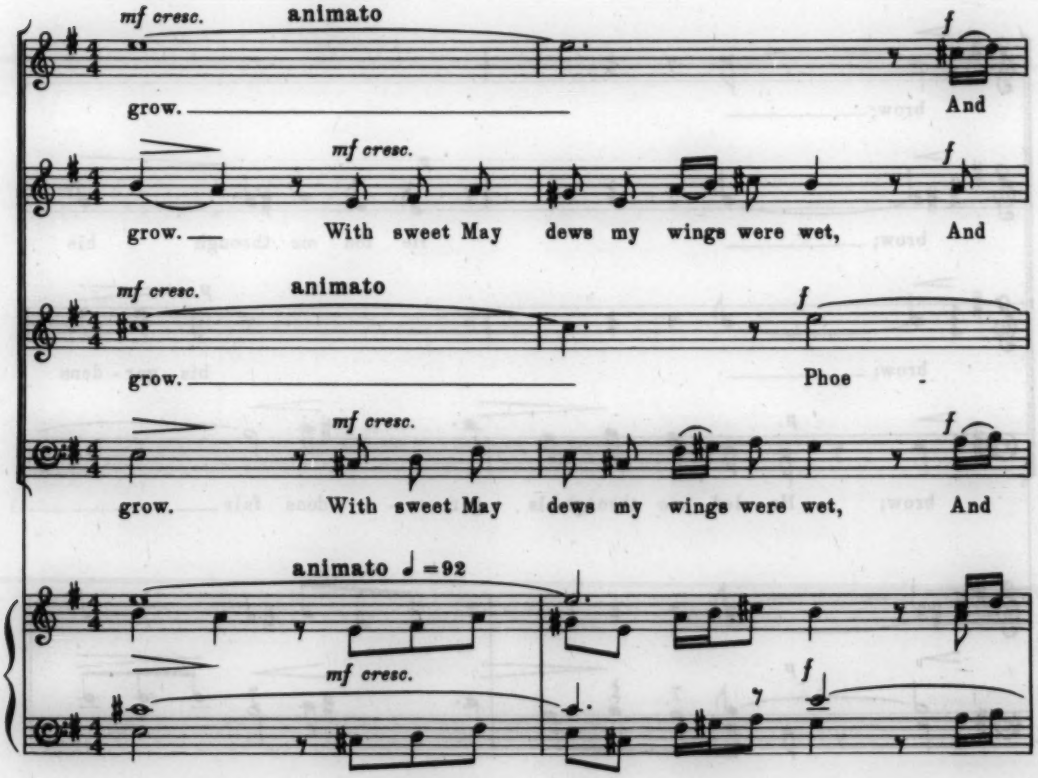
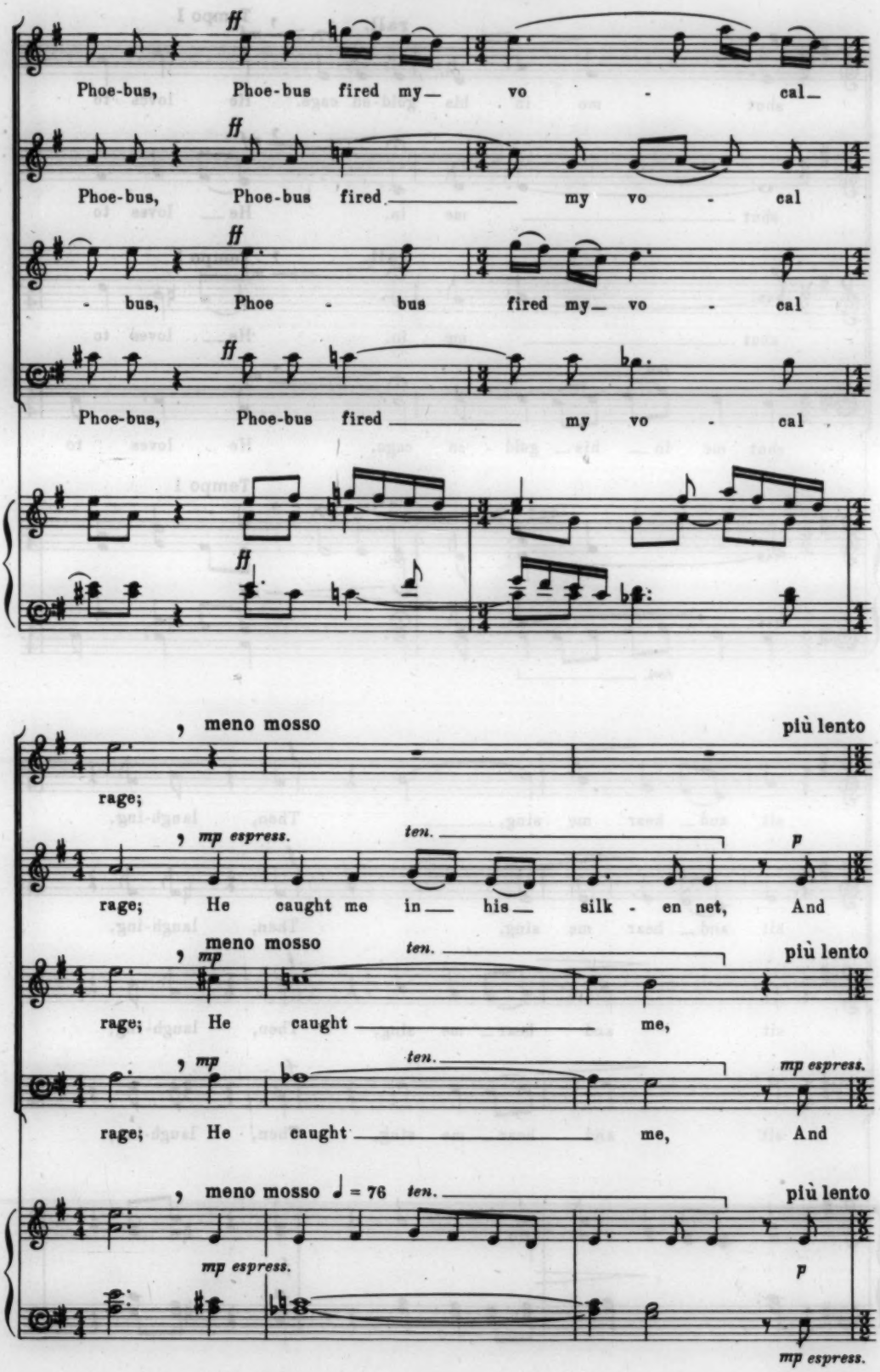
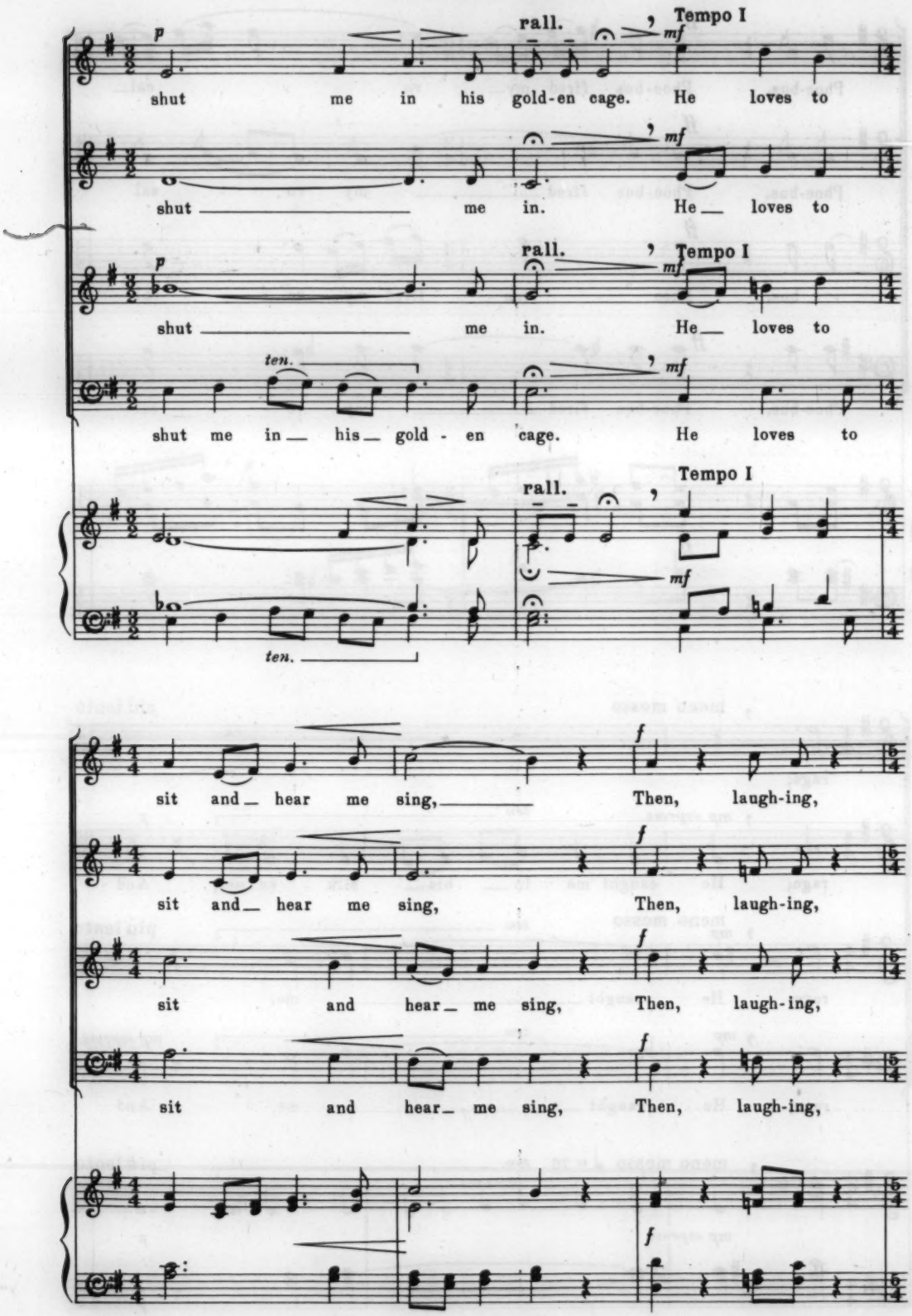
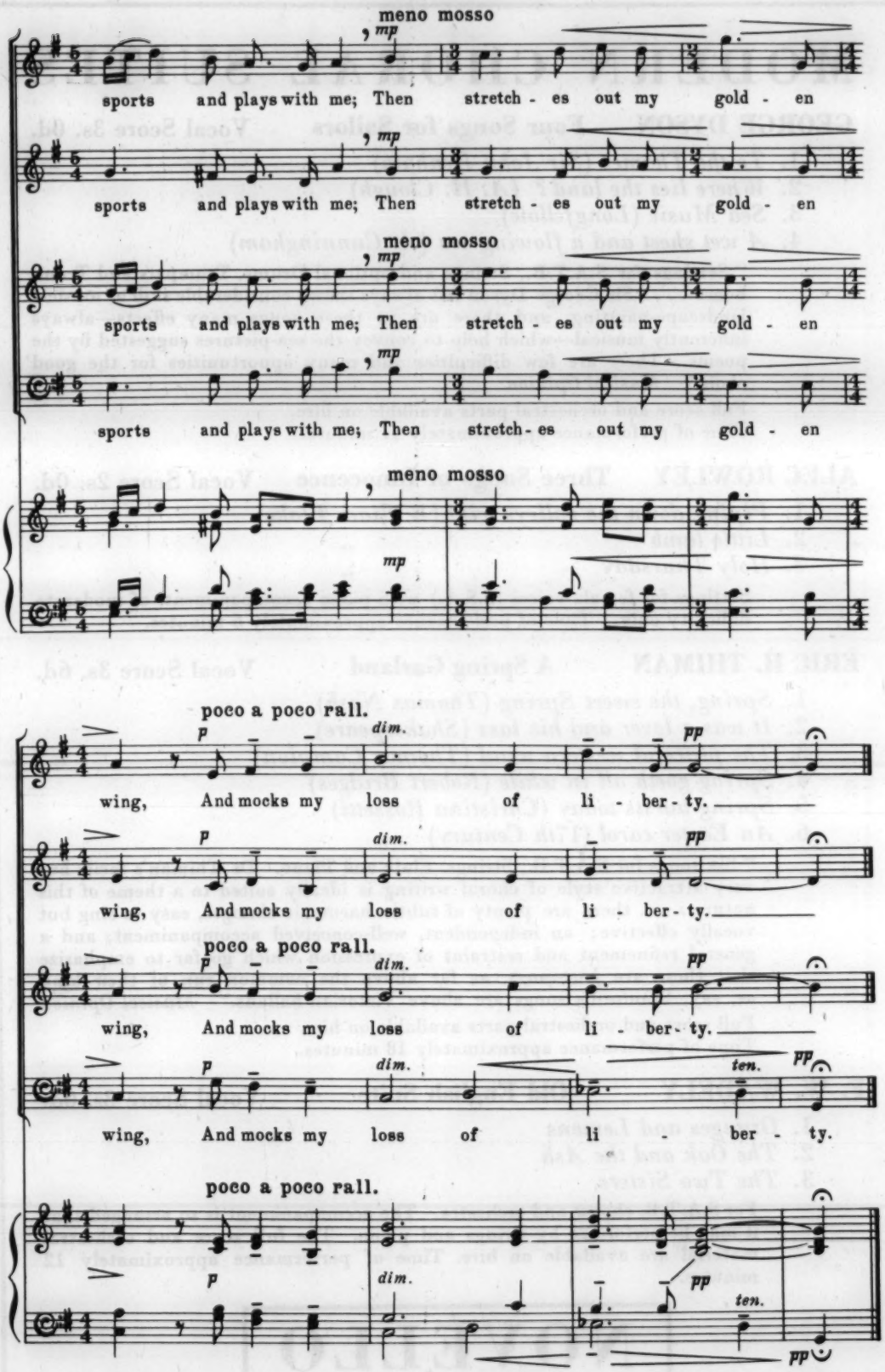

I the Prince of Love be - held Who_ in the
I the Prince of Love be - held Who_ in the
I the Prince of Love be - held Who_ in the
I the Prince of Love be - held Who_ in the
sun - ny beams did glide. He_ showed me lil - ies for_
sun - ny beams did glide. He_ showed me lil - ies for_
sun - ny beams did_ glide. He_ showed me lil - ies for_
sun - ny beams did glide. He showed me lil - ies for_

my hair, And blush - ing ros - es for my
my hair, And blush - ing ros - es for my
my hair, And blush - ing ros - es for my
my hair, And blush - ing ros - es for my

brow;
brow; He led me through his
brow; his gar - dens
brow; He led me through his gar - dens fair
p
p
p
p

mp
Where all his gold - en plea - sures
gar - dens fair
Where all his gold - en plea - sures
fair
Where all his gold - en plea - sures
Where all his gold - en plea - sures

mf cresc.
animato
f
grow.
And
With sweet May dews my wings were wet,
Phoe
animato ♩=92

ff
Phoe-bus, Phoe-bus fired my vo - cal
ff
Phoe-bus, Phoe-bus fired my vo - cal
ff
- bus, Phoe - bus fired my vo - cal
ff
Phoe-bus, Phoe-bus fired my vo - cal
ff
meno mosso
più lento
rage;
mp espress.
ten.
p
rage; He caught me in his silk - en net, And
mp
meno mosso
ten.
più lento
rage; He caught me,
mp
ten.
mp espress.
rage; He caught me, And
meno mosso ♩ = 76
ten.
più lento
mp espress.
p
mp espress.

rall.
Tempo I
p
mf
shut me in his gold-en cage. He loves to
shut me in. He loves to
ten.
sit and hear me sing, Then, laugh-ing,
f

meno mosso
mp
sports and plays with me; Then stretch - es out my gold - en
sports and plays with me; Then stretch - es out my gold - en
meno mosso
sports and plays with me; Then stretch - es out my gold - en
meno mosso
mp
poco a poco rall.
p
dim.
pp
wing, And mocks my loss of li - ber - ty.
wing, And mocks my loss of li - ber - ty.
poco a poco rall.
wing, And mocks my loss of li - ber - ty.
ten.
wing, And mocks my loss of li - ber - ty.
poco a poco rall.

MODERN CHORAL SUITES

GEORGE DYSON **Four Songs for Sailors** **Vocal Score 3s. 0d.**

1. *To the Thames* (*Sir John Denham*)
2. *Where lies the land?* (*A. H. Clough*)
3. *Sea Music* (*Longfellow*)
4. *A wet sheet and a flowing sea* (*A. Cunningham*)

"Settings for S.A.T.B., Strings and optional Drums, Trumpets and Trombones . . . . Sir George Dyson has always shown considerable skill at musical landscape-painting, and there are in these songs many effects—always inherently musical—which help to convey the sea-pictures suggested by the poems. There are few difficulties and many opportunities for the good choir." *Musical Opinion*

Full score and orchestral parts available on hire.
Time of performance approximately 11 minutes.

ALEC ROWLEY **Three Songs of Innocence** **Vocal Score 2s. 0d.**

1. *Piping down the valleys wild* (*William Blake*)
2. *Little lamb* "
3. *Holy Thursday* "

Settings for female voices (S.S.A.) with piano accompaniment, of moderate difficulty only. Time of performance approximately 6 minutes.

ERIC H. THIMAN **A Spring Garland** **Vocal Score 3s. 6d.**

1. *Spring, the sweet Spring* (*Thomas Nash*)
2. *It was a lover and his lass* (*Shakespeare*)
3. *The peaceful western wind* (*Thomas Campion*)
4. *Spring goeth all in white* (*Robert Bridges*)
5. *Spring bursts today* (*Christina Rossetti*)
6. *An Easter carol* (*17th Century*)

"Six songs for S.A.T.B., Strings, Flute and Piano. Dr Thiman's facile but very attractive style of choral writing is ideally suited to a theme of this nature . . . . there are plenty of subtle harmonic changes, easy to sing but vocally effective; an independent, well-conceived accompaniment, and a general refinement and restraint of expression which go far to emphasize that these are *part-songs*, as far above the common run of their kind as, say, Stanford's songs are above Victorian ballads." *Musical Opinion*

Full score and orchestral parts available on hire.
Time of performance approximately 18 minutes.

F. W. WADELY **Old English Suite** **Vocal Score 3s. 0d.**

1. *Oranges and Lemons*
2. *The Oak and the Ash*
3. *The Two Sisters*

For S.A.T.B. chorus and orchestra. The accompaniment is so arranged that it may be performed by strings and piano. The full score and orchestral material are available on hire. Time of performance approximately 12 minutes.

NOVELLO